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KNOX
Hats

The KNOX Hat Mfg. Company

Wholesale Salesroom:
6th Floor, 452 5th Ave.
New York City

Factory:
Grand and St. Marks
Avenues, Brooklyn, N. Y.

KNOX
NEW YORK.

TIFFANY & CO.

SILVERWARE MADE IN TIFFANY & CO.'S OWN SHOPS IS SOLD ONLY BY THEMSELVES

TIFFANY & CO.'S BLUE BOOK GIVES FULL INFORMATION

FIFTH AVENUE & 37TH STREET
NEW YORK

S.E.M. 8/IV/14

Spring Models by Phipps

DERNIÈRE MODE ET PREMIÈRE QUALITÉ
TAILORED HATS
PHIPPS
LONDON PARIS
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REGISTERED NO. 28317

A WIDE variety of charming Spring models in Phipps Hats can now be seen at the leading milliners' and millinery departments throughout the United States and Canada.

C. M. PHIPPS INC.

41 West 38th Street, New York

Women's and Misses' Dressy Tailored Suits

At Popular Prices

Women's sizes 32 to 44 bust. Misses' sizes 14 to 20 years.

V-67—Tailored Suit of navy or black serge, smart coat, seams bound and trimmed with black silk braid, shawl collar of striped Bengaline silk, three-quarter length sleeves, lined with soft silk; gored skirt, panel back edged with braid **29.50**

V-69—Dressy Suit of navy or black Whipcord, coat richly trimmed with black silk braid; lined with soft silk; rever of black satin inlaid with white Terry cloth, braid trimmed, three-quarter length sleeves, gored skirt forming tunic, braid trimmed, Corselet waist **29.50**

V-71—Stylish Silk Suit of plain or changeable taffeta silk, also Bengaline silk, in navy, Copenhagen blue, black, taupe or gold, soft draped revers and cuffs edged with white faille silk and velvet, back shirred, trimmed with corded ornaments, silk lined; gored skirt trimmed to match **49.50**

V-73—Tailored Suit of English Serge, in navy, black or white, collarless model with inlaid collar and cuffs of satin and Terry cloth, silk braid buttonholes, braid trimmed coat and tunic skirt forming new one-sided effect in back **34.50**

Spring and Summer Style Book "Correct Dress"
NOW READY
Illustrating the newest and most exclusive models of Women's, Misses', Girls', Young Men's, Boys', and Infants' ready to wear apparel, at popular prices. Mailed prepaid out of town upon application. Address Dept. H.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

Rexall

"93" HAIR TONIC

Two Sizes, 50c. and $1.00

Keeps scalp and hair clean - promotes hair health

Your Money Back if it Doesn't

Sold and guaranteed by only one Druggist in a place. Look for *The Rexall Stores*

They are the Druggists in over 5000 towns and cities in the United States and Canada

UNITED DRUG CO., BOSTON, MASS. CHICAGO, ILL. TORONTO, CANADA

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EXACT SIZE OF LARGE SPIRELLA BONING

GUARANTEED NOT TO RUST OR BREAK - CAN BE LAUNDERED

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Let our trained Corsetiere show you how to adjust your corset. This must be done before lacing it.

The Spirella Corsetiere Will Come to Your Home

And serve you with the Wonderful Style-compelling, Comfort-giving, Health-promoting

Spirella Corset

(Not sold in stores)

It costs no more than the high grade store corset and yet it lasts twice as long and always retains its shape.

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Adapted and adjusted to your individual figure by *our trained corsetiere,* in the seclusion of your own home. Tailored in a variety of the latest and most beautiful styles, Spirella Corsets subdue the irregularities of the figure, bring out the beauty lines, and accentuate the grace of millions of wearers.

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Style and durability is found in the *Spirella Boning* (illustrated in the corners of this page). This boning can be had only in Spirella Corsets; it is ventilative, bends readily edgewise or sidewise with every motion of the body; clings to the figure perfectly; supports without irritation or compression; affords exquisite comfort and relaxation; provides a perfect foundation for modish gowns; guaranteed not to rust or break and may be laundered as often as desired.

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It describes in detail and illustrates the Spirella Corset and Spirella Service. Fill out and mail the coupon below, or send us the necessary details on a postal card.

The Spirella Company

Department Z-5

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Niagara Falls, (Ontario), Canada **Letchworth (Garden City), England**

SIZE OF SMALL SPIRELLA BONING

WILL NOT TAKE A PERMANENT BEND AT WAIST LINE

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Gentlemen:—Kindly send me without obligation, your free Spirella Booklet and the name of your local Spirella Corsetiere.

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Three
Fifth Avenue
Hosiery Shops

Peck & Peck

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Fifth Avenue
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No. 149

No. 148

149—Very sheer and fine French silk stockings, handsome patterns of open work. Price **$3.50** a pair. Same with large tops and extra long, **$5.00** a pair.

148—Our own hand-embroidered, pure silk stockings. A great variety of patterns. **$2.00** a pair.

Finest quality French Silk with open-work and hand-embroidery. An assortment of patterns. White or black..**$7.50**

EASTER OFFERINGS

SPECIAL — A NEW LINE

French Stockings, Colored Tops, Black Boots, Hand Embroidered, new style clocks, only $3.50 a pair. Value $5.00.

GOOD EASTER PRESENTS

3 pair, in a box, for $2.75, of our popular $1.19 pure silk stockings, cotton tops and soles. Also, for $2.75 a box, 3 pairs of our pure silk sox, with silk cuffs and cotton soles. Regular $1.25 quality.

OTHER NICE GIFTS

A pair of Men's French Silk Sox with hand-embroidered clocks at $2.50. Value $3.50. Or with $1.50 scarf to match, $3.50 the set.

FOR CHILDREN

Our best quality silk stockings or sox at $1.50 a pair. The quality is the same as the women's silk stockings at $2.50 a pair.

No obligation to purchase if you will let us send an assortment of stockings on approval. Send mail orders to 588 Fifth Avenue, New York.

We charge and send on memorandum. You can return all or part not wanted.

Send for our illustrated catalogue of Spring Styles.

151—Men's very fine quality English shot silk. Price **$5.00** a pair. Pure silk, good quality, **$3.50** a pair. French silk and lisle, **$2.50** a pair. Imported shot sox, all colors, **50c** to **$1.00** a pair.

154—Children's Black, White and Tan, five and one rib, at special price of 35c a pair, or 3 pairs for one dollar.

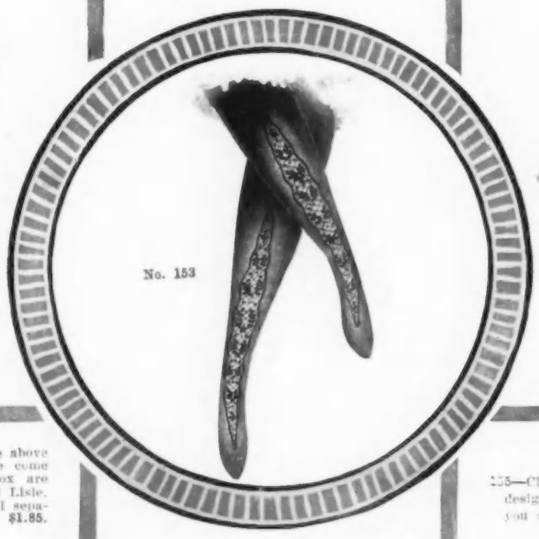
Peck & Peck

153—Real Lace, price **$10.00** a pair on exhibition. A large variety of patterns at all prices up to $100 a pair.

No. 151

No. 152

No. 152



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152—At **$1.85** we sell special for Easter the above sets of sox and fine silk scarfs. These come in seven different combinations. The sox are exact copy of French hand-made silk and Lisle, which sell at **$2.50** a pair, the scarfs sell separate at **$1.50**. The complete set for **$1.85**. Let us send you some on approval.

155—Children's sox in great variety. The latest designs, from **25c** to **$1.00** a pair. Can we send you some to select from?

Castle Hats
Distinguished for QUALITY & DESIGN
Castle Hats REGISTERED
CASTELLUM EST
CREATIO EST
L·F·CASTLE CO·
585·585·587
BROADWAY · New York

New Coats for Spring and Summer

C 55—This season's newest coat in black double-faced satin. The reverse sides, collar, cuffs and revers are of Nattier blue. Has long roll revers secured at front by small frog. This smart coat is carried out entirely in black, and can be had in gold, emerald green and cherry as reverse side. Women's Sizes, 32 to 42. Misses', 14, 16 and 18. Special..... **$22.50**

C 56—Handsome street or touring coat of check with the new Francis back effect. Collar, cuffs and lining throughout of taffeta changeant. The front is a three-button effect, cut away at bottom in a graceful curve. Has long revers of taffeta, trimmed at the shoulders on either side with two rows of self-buttons. Can also be had in navy whip cord with taffeta changeant lining or pongee satin lined and trimmed. Special..... **$25.00**

C 57—Smart motor or outing coat of blue serge with green plaid facing. This coat will be appreciated by the woman who wants a between season coat of light weight. Can be buttoned up at neck when required. Special..... **$24.50**

C 58—Eponge coat trimmed with black satin collar and cuffs. The back is decidedly new. It has two small straps at either side and buttons of self material. Can be had in white, tan, lavender and light blue. Special..... **$19.50**

BONWIT TELLER & CO. are desirous that their patrons be kept advised of the very latest modes shown in their establishment. In view of this, attractive brochures are regularly issued showing the season's authentic styles. Your name will be registered and you will receive the booklets if you request the same. Address Dept. M.

BONWIT TELLER & CO., 5th Ave. at 38th St., New York

A

E

The "Maxine" Frock

A—Very chic model of men's wear serge. Hand-tailored and has dainty collar and cuffs of terry cloth hand-embroidered in combination of green, gold and blue. A practical dress shown exclusively by this house. Special.....**$35.00**
Can also be had in brown terry cloth with shawl collar of white with hand-embroidery in brown.....**$25.00**
Women's Sizes, 32 to 40. Misses' Sizes, 14 to 18.

The "Bontell" Middy Dress

E—One of the new and original creations offered by this establishment. It is demurely sweet and a practical dress for the out-door woman or girl. Note its simplicity and the distinct individuality of this frock. Developed in blue serge with collar and cuffs of the season's newest trimming—epone. The neck is finished with a black taffeta bow. Skirt is laced at the center, in the back. Special.....**$29.50**
Can be had in Terry Cloth, at.....**$24.50**
White Linen, at.....**$18.50**
Women's Sizes, 32 to 40. Misses' Sizes, 14 to 18.

The change in style as the season advances is truly remarkable. Each steamer brings new things; each day smart adaptations are turned out from our workroom. In order that our out-of-town patrons may keep in touch with what is decidedly new, BONWIT TELLER & CO. issue attractive brochures in which are illustrated the very newest in the authentic modes. Your name will be registered and you will receive the booklets if you request them. Address Dept. M.

BONWIT TELLER & CO., 5th Ave. at 38th St., New York

The Flaxon Girl

Foremost in Fashion's Favor

for all summer dress needs of maid, miss and matron are the dainty and beautiful Flaxon Fabrics. The universal popularity which these fabrics have enjoyed for many seasons past will be even more pronounced during the coming summer. Gracing the summer's social gatherings will be seen dainty Flaxon gowns. Flaxon will also be the favored material for street dresses, misses' and children's garments, baby clothes and lingerie.

Flaxon

Summer Fabrics

have attained leadership of all other sheer goods by right of their marked superiority. Filmy as the finest lawn, lustrous in finish and durable as costliest linens, they offer the utmost in beauty and service at very inexpensive prices.

Flaxon Fabrics embrace an almost infinite variety of weaves and textures, and may be had in plain and fancy white, charming prints and colored tissues.

Sold by leading stores everywhere. All genuine Flaxon Fabrics bear the name in red on the selvage of every yard. As you value your satisfaction, accept no substitute. There is no "just as good" as Flaxon.

12½ to 50 cents per yard

CLARENCE WHITMAN & CO.
39 Leonard St., New York City, N. Y.

ROYAL SOCIETY PACKAGES

TRADE MARK

are responsible for some of the newest and prettiest designs ever stamped on FLAXON. The latest assortment includes Shirtwaists, Dressing Sacques, Martha Washington Caps, Aprons, Children's Dresses, Pillowtops and Fancy Novelties. These packages sell for from 25 cents to $1.00 each and include sufficient ROYAL SOCIETY FLOSS to complete the embroidery, together with all patterns, diagrams and parts necessary for making each article. A special quality of FLAXON is used for ROYAL SOCIETY PACKAGES.

TRADE MARK

S and X

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement and date written in the corner (e. g. 961-A, April 1st, 1912). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit the purchase-money for articles valued at $5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Wearing Apparel

EVENING gown, brown velvet, fur, gold, chiffon trimming; cost $80; sell $30. Bust 34-36; skirt 43. White embroidery and lace dress, $15. Gray shirt-waist skirt, $5. No. 594-A.

FOR SALE: Black spangled sequin evening dress, low neck. Cost $175; sell $50. Size 38. Gray satin overdress spangled net evening gown, cost $150; sell $40. Size 38. No. 596-A.

FOR SALE: A Magnificent Bird of Paradise. Cost $50; will sell for $20. Also material for fine dainty summer gowns. No. 598-A.

FOR SALE: Exceptionally fine black Chantilly lace shawl, unequaled in texture and design, bought in Paris in 1850, 56 x 116 inches, in perfect preservation. Value $1,000; sell $850. Opinion of experts given. Inspection if desired. No. 601-A.

GORGEOUS, antique lace, evening coat, perfectly fresh. Cost $250; sell $50. Riding habit complete, New Durland's side saddle and bridle. Cost $125; sell $40. Boots, hat, crop, other articles. No. 602-A.

GOWN, Maurice model this year, raisin brown messaline with narrow fringe, white satin trimming, filet lace collar and net yoke. Size 36 bust. Cost $125; will sell for $35. Worn 3 times. No. 604-A.

BLUE taffeta suit, imported model from Altman & Co. Cost $125; will sell for $50. Worn once. Coat lined with coral chiffon, glass buttons and small batiste collar, empire model. Size 36 bust. No. 605-A.

WHITE and black foulard dress, Persian trimming and black velvet; very smart; $15. Pale blue marquisette summer dress. Wide cream lace and butterfly sash of blue velvet; $15. Both size 36 bust. Practically new. No. 606-A.

WANTED: Gentlewoman desires outfit for infant 6 months old and crib. Also cloak, hats and dresses for little girl of 3. Blue or brown materials preferred. Also tailored suit, linen suit, dresses, etc., for self. Size 34-36 bust. Can wear misses' 18 year size. Would appreciate high-grade clothing at prices within my reduced means. No. 88-B.

Furniture

VICTROLA: Does any one wish to dispose of high-grade Victrola at bargain price for cash? No. 87-B.

FOR SALE: Beautiful landscape by Daniel Huntington, N.A. No. 599-A.

Miscellaneous

ROOM suitable for studio. A large unfurnished room with north light. Running water, electric lights. Near Fifth Avenue and 42nd Street. No. 600-A.

GOING abroad in April, will sublet attractive, corner, airy apartment, two rooms, kitchenette, bath; 70's and Broadway, convenient location; sacrifice to right tenant. No. 603-A.

Professional Services

A WOMAN of culture, experienced traveler, wishes to chaperon and conduct a party of two or three young ladies on Summer trip through Europe. Arranged by correspondence. References given and required. No. 140-C.

WANTED: By well qualified young lady, position as gown fitter in exclusive establishment. Best references. No. 141-C.

CHAUFFEUR: Gentleman's son, student, eighteen, large experience with different cars, careful, nervy, resourceful and musical. Would arrange for foreign tour as chauffeur for party. No. 142-C.

A LADY wishes to procure pupils (children) for a young woman she can highly recommend. Violin and piano. No. 143-C.

REFINED, educated Southern girl wishes position as companion to elderly, cultured lady, traveling or otherwise, or as secretary to society woman. Very highest credentials given. No. 144-C.

Another Suggestion

Very often you have a hat or gown that is excellent in every way, but for some special reason you do not wish to keep it. There is no use of giving it away when you can easily find, through the "S & X" Department, some woman who will gladly buy it.

In the last ten days we have received 165 replies to advertisements in the "S & X." These have come from twenty-seven states and conclusively show the wide-spread influence of the "S & X" Department.

Since January 1st we have had on deposit, for articles advertised, checks amounting to $500.00. With our deposit system the reader is safe, the advertiser is safe.

If you have some article of value that you wish to sell and don't know just how to word an advertisement for it, we will be very glad to help you. We will also be very pleased to receive inquiries concerning any particular case.

Address "Manager S & X Department"

Vogue 443 Fourth Avenue New York

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

One year, (payable in advance subject to 20% cash discount).....**$50.00**
One year, (payable monthly, in advance, subject to 5% cash discount)..**$50.00**
Single insertions, (payable in advance, subject to 5% cash discount). **$2.50**

Space limited to 4 lines—about 28 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth ave., New York.

Automobile Coats

HENRY NEWMAN
AUTOMOBILE—AFTERNOON COATS.
A specialty—Exclusive styles.
2 West 39th St., N. Y.

HENRY NEWMAN
2 WEST 39 ST., N. Y. GREELEY 2585
Automobile coats, afternoon coats.
Exclusive models, ready made and to order.

Boas, Feathers, etc.

MME. BLOCK. Ostrich Feathers. Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design on back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

LILLIAN SHERMAN RICE, 57 W. 45th St., N. Y., author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in six lessons. Private instruction. Phone 1181 Bryant.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, style and fit guaranteed. Boys' dresses, one to five yrs., specialty. Beebe & Shaddle, 38 W. 33 St. Tel. 7537 Mad.

MISS HELEN MURRAY
Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

WEE FOLKS OUTFITTER
Individual smart frocks and coats for Misses and Children. Miss Elaine, 401 West End Ave., corner 79th St., N. Y. Tel. 9071 Schuyler.

Imported Smocked Frocks. Sizes from 6 mo. to 15 yrs. Prices reasonable. Circular, showing designs sent on request. Order now for Spring and Summer. Mrs. J. B. McCoy, Jamestown, Va.

Attractively Boxed Easter, Flower and satin trimmed, straw hat, in any color. Send head size desired. Dolls' $2. Children's $5. Prepaid. H. H. McLean, Room 41, 4 W. 33rd St., N. Y.

DANA. In looking for infants' hand-made outfits, don't forget the shop at 8 West 22d St., New York. You will not be disappointed. Prices speak for themselves.

INFANTS' LAYETTES Stamped ready to embroider and make up. No patterns necessary. 26 pieces, $37.50. Single garments if desired. Hurm Art Shop, 277 Fifth Avenue, New York.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

Cleaners and Dyers

MME. PAULINE
CLEANING AND DYEING.
House and Street Gowns, Laces, Chiffons, etc.
223 West Fourteenth Street, New York.

LEWANDOS America's Greatest Cleaners and Dyers 284 Boylston Street and 17 Temple Place Boston 555 Fifth Avenue New York 1635 Chestnut St Philadelphia

LEWANDOS-Branches Washington Albany Rochester Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Worcester Springfield Portland

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 696 Park Ave., near 64th St., N. Y. Tel. 2685 Plaza.

Knickerbocker Cleaning Co.
New York Paris Newport
402 East 31st Street, New York.
High class cleaners and dyers.

Corsets

MME. ZUGSCHWERT
Custom Corsets. All Designs.
Latest Creations in Lingerie.
Republic Building, 209 State Street, Chicago.

Corsets—Cont.

MME. S. SCHWARTZ
CORSETIERE
12 West 39th Street, New York.
Telephone, 4882 Murray Hill.

MME. BINNER
CORSETIERE,
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere
Models which accurately forecast the "Trend of Fashion." Custom made only.
15 West 45th St., New York. Tel. 2818 Bryant.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd Street, New York.

Exclusive Goodwin Corsetieres
Trained to represent us in all localities not now having Goodwin shops.
373 Fifth Avenue, New York.

MISS AHERN
"The Directoire Corset" to REDUCE THE FIGURE. Re-orders require no fitting. 77 West 50th St., New York. Phone 7284 Plaza.

LE PAPILLON CORSET CO.
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 21 West 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 125 West 56th Street, New York.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

E. WATSON, Elastic Corsets. Bust, Hip and Abdominal reducers. Maternity Corsets. Maternity Supporting belts of Elastic, Trecot, Linen Mesh, etc. 18 W. 34th St., New York.

PEETZ FRONT LACE CORSET
The highest art in corseting. Prices $5.50 to $35. Made and sold only at
36 East 33rd Street, New York.

KEAPSHAPE CORSETS. Bend sideways, backwards and forwards with the body. Never lose their shape. Moderate prices. Fit guaranteed. To-Kalon Corset Co., 28 W. 38 St., N. Y.

ADELINE DONSHEA, originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and pose. 10 W. 36th St., N. Y. Tel. 3308 Mur. Hl.

CORSET HOSPITAL. Repairing, cleaning, remodeling. High-priced corsets duplicated reasonably. Corsets to order $10 up. Mail orders. Satisfaction guaranteed. Mae A. Bond, 2255 B'way, N.Y.

BARCLAY. MODART Front Laced Corsets Also original designs of custom made back laced corsets. 17 East 45th St., New York. Bet. 5th and Madison Avenues. Tel. 7965 Bryant.

Dancing

LOUIS H. CHALIF, Grad. Russian Imperial Ballet School. Classical, Aesthetic, Social dancing; body building and hygiene for ladies and children. 7 West 42nd St., New York.

Embroiderers

MRS. C. H. OTT, 10 West 33rd St., N.Y. Embroidery, Stamping. Stamped Goods, Monograms a specialty. Waists and Tunics finished or stamped. Stamped Gowns. Mail orders filled.

Employment Agencies

MISS G. H. WHITE, agency, 2 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

MISS BRINKLEY 597 5th Ave., N.Y. nr. 42d. Tel. 6892 Bry. Supplies governesses, housekeepers, competent household servants. References personally investigated. Circular sent on request.

PROTECTIVE REGISTRY, 238 W. 100th St., N. Y. Expert service; Governesses, Chaperones, Housekeepers, French Maids, Armenian menservants a specialty. Guaranteed References.

Furriers

FURS REMODELED, repaired and relyed. Large variety of fine furs at exceptional values. A. H. Green & Son, 25 West 23rd Street, near Fifth Avenue, N. Y. Tel. 1162 Gramercy.

Gowns and Waists

BUSSE GOWNS. Evening, Street and strictly tailor made gowns, imported and original designs. Evening gowns a specialty. Stock of models. 766 Madison Ave., N. Y. Tel. 3290 Plaza.

MANIE GUION THOMPSON,
712 Madison Avenue, New York, near 63rd St. Waists, Blouses, Hats, etc. Misses' and Children's smart coats and frocks to order.

GEO. ELLIS, Ladies' Tailor
Makes smart, plain and fancy, perfect fitting suits, from $45 up. Mail orders solicited. 44 West 36th Street, New York.

A. LUST, Ladies' Tailor
Riding Habits. Special attention given to mail orders. 589 Fifth Ave., cor 47th Sts., New York. Telephone 2043 Bryant.

TAILORED GOWNS REMODELED
To prevailing styles. 18 years' experience. J. H. Comstock, 286 Fifth Ave., N. Y. Tailored suits from $25 up. Tel. 158 Madison Square.

Jean Michel and Louise Michel,
Gowns for all Occasions.
Exclusive Styles—Perfect Fitting.
11 West 35th St., N. Y. Tel. 5185 Murray Hill.

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(*Continued on next page*)

SHOPPERS' AND BUYERS' GUIDE

(Continued from the preceding page)

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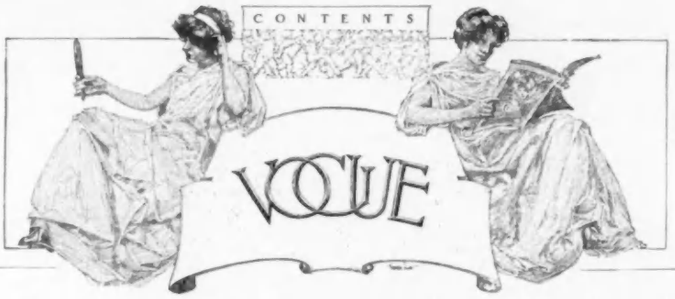

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MRS. RALPH SANGER

Mrs. Sanger is the daughter of Professor Henry Fairfield Osborn, the eminent paleontologist

VOGUE

THE DESIGNERS OPEN THEIR DOORS

The Paris Openings Bring No Solution of the Problem, "Panniers or No Panniers," for the Designers Show Gowns With and Without This Drapery and Leave the Decision to Their Patrons

HERE in Paris the month of February is always one of surprise and uncertainty and—shall we confess it?—of some dissatisfaction. Easter coming early this year, the forehanded American buyers arrived early. This profited them little, however, for Callot's first showing of models did not take place until the morning of the 17th, and until the house of Callot has had its opening, no one pretends to speak authoritatively of the coming styles.

For two weeks before the great event rumors were rife and "tips" were generously exchanged. One told you that radical changes would be advanced, another assured you, "Pas de grande différence, Madame." Then from February 12th on, the openings came thick and fast, and buyers were forced to view two collections a day if they wished to be posted to the minute. The luncheon hour at the Café de Paris and Henry's knew nothing but animated debates on the one vital question of the moment, "fashion;" and the roomy corridors of the old Continental buzzed with discussions of "panniers or no panniers."

PANNIERS OR NO PANNIERS

After all has been said and all the collections viewed, that is about what it resolved itself into—"Panniers or no panniers." Do you, Madame, prefer to look as you have looked for two years past, or would you welcome variety in your gowning and approve a new silhouette—a quaint Dresden figure, perhaps—to greet you when you salute your mirror?

The Parisian dressmakers could not decide, so they submitted various types of dress. The American buyers could not decide, so they purchased gowns including all these various types. But the women of Paris and America must decide, and that quickly, for the time for selecting the spring wardrobe is here. American openings are close at hand, and then must be settled the question which the dressmakers have passed on to you, "Panniers or no panniers?"

THE THREE TYPES OFFERED

The great couturiers of Paris have offered three types of costumes—those developed from pannier styles, those inspired by the modes of the orient or antiquity, and lastly, "the kind of dress you always buy, Madame." Surely this should be variety enough to suit even the most exacting. But nothing is too much to expect of Paris. Buyers who abruptly rejected the novelties, bluntly condemned the safe old styles and talked of the good old days when Paris offered clothes that "made even an ordinary woman a goddess." American buyers are much like American farmers. No farmer ever had anything but a "poor crop," and no dressmaker "ever before found it so hard to find good models." We take neither of these pessimists seriously.

Beer's development of a Louis XV gown; deep full ruffles are daringly introduced on bodice, skirt and sleeve

The buyers, after commiserating their own hard lot, have turned to the work of buying with true American zeal, and really they have picked models which ought surely both delight and beautify you. Drécoll's was the first important opening, on the morning of February 12th. As is usual here, the salons were packed. The variety and durability of the models make this a popular house with all countries, and any day in the season is like a miniature congress of the nations at Drécoll's.

Variety marks the Drécoll collection. The tailored suits lead, and one notices, with some astonishment, that the figure outline is familiar. There is nothing eccentric, nothing absurd, just a slender figure, with trimly narrow skirt and straight coat. Here certainly there is no change in the silhouette, except that the draped lines of the winter costume are missing. The coats are generally twenty-four inches long, the sleeves, of the ordinary coat variety. Among the most favored materials is an interesting revival, a fine wool rep. Drécoll thinks well of this and employs it extensively, not only in tailor suits, but in separate coats and in little tailored frocks for the morning.

The silk tailored suits are even more interesting than the cloth ones. These are in taffeta, changeable or plain, or in the lovely changeable taffeta faille that seems the last word in silk beauty. Coats are cutaway and not longer than twenty-four inches. Sleeves are three-quarter length, and skirts are caught up or draped or "panniered" in an infinite variety of ways.

DRÉCOLL'S EVENING GOWNS

But perhaps the greatest interest centers in the afternoon and evening costumes, for here the pannier motif is dominant, and it is quite a new conception of the pannier, this of Drécoll's. Its origin is in the modes of the Louis XV period, such as are shown in the paintings of Bouchier, Watteau and Chardin. This type of pannier is arranged so as not to increase the size of the hips. One would almost say it lessens them by forming a puffed effect below the hip-line or at the knee. Every detail of the Drécoll model is harmoniously developed, and the garments are so beautifully made that they plead their own cause most successfully.

Drécoll is using taffeta a great deal, usually worked elaborately in eyelet embroideries. An attractive, rich-looking stuff is thus achieved, which is used in several of their finest models.

BEER OFFERS LITTLE INNOVATIONS

Beer followed Drécoll with an opening on the 13th. Here again we find costumes of radically different types. There are svelte three-piece suits of taffeta that fairly hug the figure and are slashed halfway to the knee in front; there are picturesque panniers modified to a possible twentieth-century mode; there are wide, free, back panels and great soft sashes and deep sleeve ruffles, that remind us of the costumes of Louis XV.

Chéruit alone, the originator of the pannier, stands by her creation uncompromisingly. This gown was of dark blue taffeta with bands embroidered in white; the designer has varied her model by making the pannier shorter on one side

One of Beer's most attractive gowns, shown on page 17, was developed in blue and yellow shot taffeta and trimmed with filmy lace. The long, loose sleeves, the deep cape collar and the skirt ruffle were of knife-plaited lace. Down the front of the gown, broken by the sash and again by the skirt ruffle, ran a double line of crystal buttons. A deep belt and sash of pale blue taffeta, faced with black satin, girdled the normal waist-line.

Beer offers many little innovations—broad, soft satin girdles often eight inches wide, deep Pierrot collars of net, so deep that they are almost capes, wide sleeve ruffles, which in one case reached from above the elbow to below the wrist, full sleeves, waists slightly blousing all around and lovely, fairy-like wraps of tulle, short in front and reaching the skirt hem in the back, and with extraordinary sleeves of balloon-like proportions.

Beer uses quantities of taffeta of every variety, changeable, chameleon, soft broché and faille. The very smartest three-piece suits are developed in this undeniably chic silk. Soft satin, charmeuse and rich brocade are employed for the evening toilettes, which follow the lines of the figure in the graceful manner that we have learned to know as Beer's. Black taffeta

A heliotrope wrap conceived by Callot, to wear with a gown of a contrasting color. The train-panel is decidedly new

is favored to a marked degree, also champagne, café au lait and kindred soft tan tones.

POIRET'S VIVID OPENING

On the 14th the Poiret collection was presented. This house retains its individual characteristics, its intense and sharply opposed colors, its keen, clear lines. One would say, however, that there was more original designing and less copying of old prints than in former seasons. There is a new outline to the décolletage, a sort of double U effect that is most becoming. There is a touch of the Middle Ages in the quaint little dresses of two materials; the back and front panels and half

An eccentric but not unpleasing interpretation of the pannier à la Paquin: the jacket exhibits her new little fancies

skirts are usually of silk or wool, and the underarm pieces and the sides are of velvet.

Poiret's evening coats are famous, and were never more deserving of praise than this year. They are luxurious and voluminous, rich in color and contrasts. Poiret shows a greater proportion of cloth tailored suits than other houses, though the silk suit is not missing here. Some exceedingly smart suits are made up in cottons, such as ratine auto coats and summer frocks in big, flower-printed batistes.

LUCILE'S OPENING FOR AMERICANS

Lucile's first showing was on the afternoon of the 15th. This season, for the first time, this house shows to New York buyers; she has made plans to avoid a conflict by providing her New York house with an entirely different set of models. Lucile stands primarily for picture costuming, so it is not surprising to find the pannier here. Her costume of the Louis XV period, called "Maintenon," looks like an old painting come to life. Every detail of the mannequin toilette, from the fetching silver lace apron to the flat, close hairdressing with its four little puffs above each ear, has been studied and executed with a charm that places fashion among the fine arts.

This house has, as usual, other "period" costumes—a Directoire and a dashing Incroyable and a "bold soldier boy." Woe to the opposing army of men that faces anything so fascinating as Lucile's "Petit Caporal." The curiously cut skirt that suggests trousers yet is just a straight skirt, the long coat turned back like a French soldier's, the cartridge belt, the perky little chapeau, hardly seem a combination for actual wear. Yet no doubt adaptations from this clever model will promptly find a place in the season's new styles.

Lucile strongly emphasizes the oriental note. The superimposed layers of chiffon and the many swathing draperies that she so loves are much in evidence. So many of these gay oriental costumes are shown that one almost feels as though a part of the Durbar had been brought over for the special delectation of home-keeping folks like ourselves.

The tailored suits of this establishment have "chic" and harmony of line. The coats are perfectly straight and from twenty-four to twenty-six inches long. The skirts are characterized by a broad band set about knee high and extending across the front or back, but cleverly broken at the sides.

Lucile uses less taffeta than almost any other house, but that is not saying that she does not use it. For evening gowns, satin, chiffon and charmeuse have her favor. A charming detail of her showing is the streamers on her hats. Very simple picture shapes are employed; the decoration consists merely of a broad band and long streamers either of picot-edged or fringe-edged taffeta ribbon or of velvet.

WHAT PAQUIN HAS DONE

Paquin opened on the morning of the 15th. Here again the pannier, the orient and last season are all represented. The pannier is shown in many variations, one of which so closely resembles the late unlamented "hobble" that we shudder involuntarily at its appearance. This pannier effect is further emphasized by the long pointed V in the back of the waist, to which the drapery is attached. Several times in the last half-dozen years Paquin has introduced this long waist-line, but so far it has not seriously taken the popular fancy.

The oriental and antique modes as presented by this house are undeniably bizarre. Paquin and Poiret are the only two houses that make much use of vivid, strongly contrasted colors. All others have worked in the lovely soft tones and changeable effects, after which intense colors seem unusually startling. Paquin gives us an accordion-plaited gray skirt with a quaint little jacket-like blouse of lovely green and tan crêpe de Chine with just a touch of the new petunia in the embellishment. There are chic little coats that in color and material contrast strongly with the skirts or dresses to which they belong, and smart little Eton jackets that scarce reach the waist-line.

WHERE PAQUIN'S ORIGINALITY LIES

But it is in the sleeves and collars that this house displays the most marked originality. Quite a new neck finish, which at first sight strikes one as simply exaggerated and poor tailoring, is offered; instead of fitting in snugly at the neck as we are wont to think all collars should, this collar stands out to form a sort of loop. There are many variations of this "unfitted" collar, some on little lace dresses.

Paquin's favorite coat sleeve is three-quarter length, slashed at the back to some distance above the elbow, and finished with a ruffle of three-inch lace. A similar slashed sleeve, gathered into a band, is used on many dresses and blouses. Paquin's buttons are always famous; this year they are chiefly of crystal and crystal combinations.

Smart little Etons and short cutaway coats, never over twenty-four inches long and sometimes much shorter, are the mode for formal suits. The coats often introduce a curious, crosswise plain plait or cluster of plaits in the back, set above or below the waist-line—new, but hardly beautiful.

Silks are as plentiful at Paquin's as elsewhere, principally taffeta in any of the many forms, tussore, crêpe shantung, satin crêpe, crêpe de Chine, crêpe façonné, printed foulard, charmeuse, a new silk Ottoman and a new silk covert.

(*Continued on page* 108)

Maison Béchoff-David goes the full length of its Louis XV convictions, introducing not merely panniers, but a veritable polonaise and long, tight sleeves with a frill, and a deep décolletage

Premet offers an evening wrap of deep rose taffeta trimmed with two bands of puffings—a narrow one in self-tone taffeta and below it a deeper one of violet taffeta shot with rose

The suit Drécoll favors—nothing eccentric, just a trim, narrow silhouette, but without the draped lines of the winter. This model was of black and white mixed etamine trimmed with velvet buttons

SINCE THIS IS A "SILK YEAR" AND A "WHITE SEASON," THE MUCH ORNAMENTED, WHITE SILK TAILORED SUIT IS A NATURAL RESULT—HAND-PAINTED, WHITE CHIFFON EVENING GOWN DEVELOPED ON THE PANSY MOTIF

TAILORED MODELS FROM STEIN & BLAINE; EVENING GOWN FROM MME. JULIETTE

For descriptions and reverse views see page 106

FASHIONS AND FASHIONABLES ON THE RIVIERA

At Cosmopolitan Monte Carlo, Where Pass in Review the Chic Parisienne, the Elegant Austrian, the Stately Englishwoman and the Smart American

A Normandy peasant model with an edging of little straw balls and a big black velvet bow

A hat of Russian origin; the high brim is decorated with a single long-stemmed American Beauty

IN Paris at this season spring hats are a delusion and a snare, for no one knows when a sudden descent of winter may put bright flowers and gay ribbons to the blush, but here in ever-sunny Monte Carlo new hats are as much a part of the season as the springing plants, the clear sky and the whispering air.

More than ever does the French talent, the illusive *chic*, seem to be embodied in these spring creations; they are simple to bareness, but just because of this, one knows the utter impossibility of duplicating them—their chic lies so surely in the pose of a feather, the twist of a ribbon, the final placing on the head. A paradise feather or an aigrette, perhaps—never in greater demand than now—shoots straight up to an astonishing hight or spreads wide into a bush form, and constitutes the sole trimming of a large hat; the smart lift of the brim, which depends on the deft poising of the hat, gives the last touch.

This note of simple elegance is especially marked in the new marquise hats, the most aristocratic of all shapes, which appears this month in a great variety of forms. One of the prettiest women at the Louis Ganne concert this afternoon wore one of the very latest marquise shapes, made entirely of small doubled folds of fine black tulle laid closely together and trimmed with a beautiful white Paradise feather that swept low from one side—no other trimming; but the shape, the carefully placed dents in the brim and the poise did the rest. The reason that a French hat can never by any possibility be mistaken for any other production is that a French modiste thinks only of the present moment when creating it.

This month's hats for daytime wear show adornments posed in the most unexpected places, quite regardless of any fixed rules. The outside of the brim may be covered with shirred tulle, mousseline de soie or thick silk carefully worked into a design resembling braiding, while the under side of the brim is left quite plain, or the placing of the trimming may be reserved. All sorts of materials are used to shape simulated wings, feathers and aigrettes. In many cases the fine expensive picot braids in black, white or colored straw are covered with colored lace and mousseline de soie. One pretty development is a large hat of fine red picot straw, covered with gray mousseline de soie, which at the edge is gathered into a thick ruche which borders the under side. The trimming is a tall spray of dark red roses with their leaves pressed closely together into the form of an aigrette.

A theatre turban of dull gold net lined with silver; gold fringe hangs across the back

HATS THROUGH CARLIER'S EYES

Among the Carlier hats presented here is a morning hat, shown in the lower left-hand corner of this page, in one of the smartest of the new shapes designed for young women. It is of fine white crin faced with black velvet and trimmed with a white cock's feather rising from a red base.

Equally smart in its own way is the morning hat of blue straw and shaded blue silk shown at the top of page 22. The straw is shaped into pointed leaves which encircle the prettily puffed taffeta crown. The little rosette of red roses surrounded by tiny blue forget-me-nots has immense decorative value.

The sketch in the upper right-hand corner of this page gives an idea of the chic of the hat of Russian origin. It has a wide upturned brim and an odd pointed ear lap which does not show in the sketch. It is of fine white crin edged with black straw and trimmed with one red rose. The opposite sketch shows a crown of the Normandy peasant model. It is here carried out in a yellow fancy braid. Little balls of the straw trim the edge; black velvet ribbon in bands and loops, sprawling at one side, form the only trimming.

The pretty afternoon hat shown in the lower corner of page 22 is of yellow straw braid built in helmet shape. It is trimmed with a garland of tiny red fruit and green leaves, clasped at one side with a little rosette of pale pink flowers. These odd little rosettes are prominent in hat trimming this month, though often in color and in the flowers they seem to bear no connection with the rest

One of the smartest shapes for young women; a white cock's feather rises from a red base

An Egyptian conception for a theatre bonnet, garlanded with pearls and hung with gold fringe

of the trimming scheme. The lace frill that falls so becomingly from the edge of this helmet toque lifts it into the garden-party class of hats. Without the frill it would be well suited to a smart tailored costume.

The hat shown on the middle figure on this page is of yellow shaded taffeta to match the gown described below. After the manner of the latest large hats, the wide brim turns over a little at the back, and at the front it is caught up by a single red rose with its stem and leaves. Posed to one side of the tall crown is a bunch of roses in strange shades of dull blue and wine-red and two of pale pink.

TURBANS FOR MANY OCCASIONS

Hats and turbans made entirely of taffeta continually appear among the new productions, but they no longer appeal to the taste of exclusive women. There is an air of flimsiness about them that, when they first appeared in Paris, was lost in the sense of novelty. Probably the later fancy of mingling the soft silk and straw and heavier materials will revive the first liking for them.

The two theatre bonnets shown on page 21 will make their début in the little theatre here on the occasion of the first production of Massenet's new opera, "Roma." The original of the middle sketch shows a bonnet, oriental in form and color. It is made of dull gold net lined with silver and is simply banded with old gold galloon, which is sustained by a large emerald in the center; gold fringe hangs across the back from ear to ear. The second bonnet, Egyptian in conception, is made of a similar material, and is garlanded and draped with pearls which fall over deep, netted gold fringe that drops low over the ears. For wear between eleven and twelve in the morning, French women like best to wear a little round hat. Some of the smartest of these are of white Tagal straw with black velvet facing on the brim. The favorite shape is turned jauntily up at one side, the crown is rather small and low, and the trimming—"*un rein*"—a brush, a rosette of strange flowers or a wing simulated in lace, straw or ribbon.

THE MODISH TAILORED SILHOUETTE

Tailored costumes of the new coarsely woven woolens in a mingling of heather tones and fresh, woodsy browns and greens were noticeable during the chilly days that lasted over the prize pigeon shooting. Mrs. Ralph Curtis, out one morning to see the crack shots, looked extremely chic in a tailored costume made from one of the coarsest weaves in a mixture of tobacco and golden brown. The cut of skirt and coat was absolutely novel. The weave of this soft wool so closes over the seams that it seems as though there were none. So the skirt of this costume seemed made of a single breadth of the cloth. It lapped with a rounded corner at one side of the front and closed under a stitched hem, which hung loose. A seamless breadth could not, however, possibly achieve the new chic flare at the hem, which was really accomplished by a gored seam on each side. The hip-long coat with its half-belt made of the striped reverse side of the material and passing across the seamless back reminded one of the old Norfolk jacket. The ends of the belt, slipped through slits in the cloth, were held by immense flat buttons covered with the striped cloth. A strap, slipped through a slit in the cloth, gave the finish to the cuffs. This trimming motif was repeated on the front with its immense pointed revers that lapped on the bust and closed in double-breasted fashion under two big striped buttons. One buttonhole, quite five inches long, accommodated both buttons. It was bound with brown cloth, as were the slits for the belt and those on the sleeves.

A train which may be allowed to sweep the ground, carried over the arm like a scarf or hooked up on the right hip to give a short skirt

A garden party hat trimmed with red fruit and green leaves, clasped under a rosette of pink flowers

ON THE TENNIS GROUNDS

A blonde young Englishwoman wore to the tennis grounds, where the International Tennis Tournament was being played, a costume of soft white serge rather striking in its details. The skirt hung straight and flat, but the new fullness was introduced by a cluster of fine flat plaits in the middle of the back breadth. Over this hung, like a sash, a straight panel with an end knotted heavily with red and white woolen fringe. The skirt lapped at one side of the front under a few big buttons, embroidered in red and white. A red varnished leather belt fastened the little coat. It was cut with rounded front corners. A deep collar that hung square in the back was faced with red silk and trimmed with red and white fringe. This costume was completed by the Carlier hat shown at the bottom of page 21, a shape all the young women here have suddenly devoted themselves to for morning wear.

Pointed leaves of straw encircle a puffed taffeta crown; a flower rosette is the sole trimming

The beautiful Galerie Charles III onto which opens Ciro's famous restaurant and also the restaurant of the smart Hôtel Métropole, makes a charming frame for an out-of-door déjeuner. It overlooks the shining blue sea, the distant hills and the point of Cap Martin, white-tipped with its famous tea house. The tables of both restaurants are gay with flowers; there is soft music, and pretty women wear their prettiest gowns at this happiest time of the long day—from half-past twelve to two.

DÉJEUNER AT MONTE CARLO

Lord Westbury always gathers a group of the smartest women when he plays the part of host at one of his fashionable little teas. A lovely young Englishwoman in his party the other day wore a gown which in every line proclaimed its recent arrival from Paris. To say it was black and white expresses little, for these two colors were so cleverly mingled that one immediately recognized a novelty. Over a sheath gown of black liberty satin with a slender, pointed train, hung a short tunic of finest white cotton voile trimmed with heavy white agaric embroidery. A deep fringe of fine black beads trimmed the edge of the tunic on a line running parallel with the point of the satin skirt—it pointed at one side—and narrower fringe trimmed the short chemise sleeves. A flat plaiting of black mousseline de soie finished the collarless neck, pointing sharply where it opened in front, and also in the middle of the back. A tiny Empire bow of black velvet was posed at the throat, and there was a wide, soft belt of black satin. The agaric embroidery was massed on wide side panels of the tunic and on the outside of the sleeves. The black satin shining through the transparent white gave a charming effect, and the English beauty of the wearer—a beauty of red-gold hair and a skin all red and white—emphasized the value of this color scheme. The effect of the coloring was increased by a large hat of filmy black tulle. The only color in the toilette was the parasol of brilliant Empire green.

GOWNS FOR OUTDOOR CAFÉS

A gown worn by a fashionable woman at another table seemed accessory to its decorations of feathery yellow mimosa. It was of changing shades of marquisette; over a lace-frilled underdress fell a long tunic, also frilled with lace. In the middle of the back and front the overdress fell in a slight fullness over the

(*Continued on page* 112)

Master William Chanler who danced a minuet with Miss Meraud Guinness

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Mrs. Sydney S. Breese and Master Bishop posed in "Le Premier Pas Masculin"

Miss Meraud Guinness in her French court costume was a charming little partner

Misses Mary and Peggy Keogh in the fairy tale picture, "Babes in the Woods" by Sir Joshua Reynolds

THE EXHIBITION OF FAIR CHILDREN AFTER THE OLD MASTERS, GIVEN AT THE WALDORF-ASTORIA, PROVED A CHARMING ENTERTAINMENT FOR SOCIETY FOLK AND A VERY LUCRATIVE ONE FOR THE VIRGINIA DAY NURSERY, FOR WHICH IT WAS GIVEN

"Love Among the Ruins" by Burne-Jones was represented by Mrs. E. Roscoe Mathews and Miss Cameron

Miss Marie Tailer in one of Romney's many conceptions of Lady Hamilton

HATS STILL BROOD LOW AND DARKLY OVER THE FACE, BUT A BROAD FLARE AT ONE SIDE RELIEVES THE TOO DEEP SHADOW AND PERMITS A FLEETING GLIMPSE OF THE FEATURES

Petunia straw helmet outlined and sectioned with black taffeta ruches; a black aigrette rises from the middle of the crown. Carlier model

In the mode of Henri II is this Lewis model, a black straw tam-o'-shanter girdled with an ostrich strip and trimmed with an upright plume

From the salon of Marie Louise comes a hat in one tone effect—a natural-colored straw trimmed with a natural paradise feather; the concealing droop on one side, balanced by the revealing flare on the other which characterizes this season's hats

The long hat strings are returning to favor, and so picturesque are they that we wonder at our previous prejudice. Rodrigues uses them charmingly on a sweeping leghorn covered with black satin and brightened with cherry-colored velvet bows

Carlier model of blue straw with high upstanding double ruffle of changeable taffeta, a small bunch of particolored roses and a narrow brim ruching

To the hight given to the modish small hat by crown or uprolling brim is added that of an upstanding trimming. Rodrigues develops a small hat of taupe straw trimmed with a black aigrette

Lechat model showing the tendency to broad brim and simple shape; the somewhat trying severity of line is softened by a ruching falling from the inner brim

Same model as above; the unique feature is the new trimming of flowers painted directly on the straw crown

A Camille Roger hat of white, faced with blue straw. One side of the brim is caught up with opposite pointing feathers

PARIS MILLINERY DICTA

Concerning the Modish Lines of Hats, Large and Small, the Revived Bonnet Strings, and the Placing and Character of Trimming

AT the beginning of each season there is apt to be a general feeling of disappointment about the new hats and gowns, for we all love change and novelty, and secretly hope that startling developments have taken place during the six months between autumn and spring. Changes there are, of course, but though fashion is supposedly so fickle, she yet remains faithful for a long time to any style upon which she has set the stamp of approval, and changes, when they come, are so deftly and artfully insinuated that it is almost with a feeling of surprise that we suddenly perceive that the modes of past seasons have given way to new styles.

MILLINERY TENDENCIES

This year the transitions in millinery are even less marked than usual. From the myriad shapes which flood the salons of the Paris modistes it is difficult, indeed, to judge what is the most modish form. There are large hats with broad, drooping brims, quaint little bonnets with strings, toques that fit close to the head, smart little walking hats with broad brims that at one side turn up abruptly against high crowns, and some few which, neither large nor small, set low upon the head and have high trimmings of taffeta.

The general tendencies, however, seem to be towards broad, simple lines, a rather sparse use of flowers, lace, facings, ruchings and ruffles, and the introduction of ribbon strings, or *brides*, as the French call them.

All hats, large or small, set far down upon the head, for there is a charm about this fashion of wearing the hat so that the face, at all events from some angles, is almost concealed from view. To this fashion is due the elimination of the veil, though some few gauzy affairs are still to be seen.

BONNET STRINGS AGAIN IN FASHION

Of late years fashion has looked at bonnet strings askance. They have several times tried to insinuate themselves into millinery modes, but the most they have achieved is a place on fancy hats for bridesmaids and maids of honor. Why a feeling against them should have so long existed is difficult to say, for surely they offer a most practical method of keeping straight upon the head the large brimmed picture hat, and nothing could be more becoming than wide strings of tulle or ribbon tied beneath the chin.

But this year they have at last come into their own, and are seen not only on large hats, but on poke bonnets. That they have undeniable charm is shown by the pretty model by Rodrigues on page 24. The hat is of leghorn, one of the most popular straws of this season, and shows not only the modish strings, but also the covering of the crown of the hat with satin or silk, a remarkably smart effect, especially when used on leghorns. In this case the broad brim as well as the crown is covered with plain black satin, the strings of cherry velvet ribbon are tied high to one side, and the only trimming is a small flat bow of the same ribbon placed on the edge of the crown.

The small hats with strings are almost perfect copies of those of the Restoration, both in form and trimming. Some of the models have large, round crowns with narrow brims, scarcely more than a finish to the crown itself, and fasten under the chin with flat, narrow bands of silk. Others show the high, square-topped crown, and curve gently into a flaring brim around the face; these are usually trimmed with a single plume or with rosettes of ribbon, while the strings are tied at one side and hang in long ends.

WINGS CLAIM HIGH FAVOR

Late in the winter Carolyn Reboux, through the medium of the stage, launched a small, round toque trimmed with wings broad as sails. This wing trimming for small hats became so popular that it has been generally adopted for many of the spring models. Often the wings are used in great masses, quite covering the hat. This is one of Lucienne's favorite treatments, whereas Carlier, though admitting the wing in broad sweeping effects, shows quite a different treatment in several little poke bonnets; large white wings swoop in bold lines over the drooping sides.

THE MODISH FEATHERS

Notwithstanding the preference for flowers, some styles of feathers, notably aigrettes, birds of paradise and ostrich feathers, are still extensively used. Among the latter, the choice is for the Prince of Wales tips, though to some slight extent the tightly curled bunches

The tulle plaiting on the hat, held stiffly upright beneath an encircling ostrich band, is repeated in the Pierrot ruche

Marcelle Demay's original hat pins are a rage; a large silver circle frames an animal's head cleverly carved in a most laughable and grotesque expression

of small ostrich tips which made their appearance on the marquise hats of the winter are still in evidence. Willow plumes are, of course, quite *passées*, and long feathers when used are tightly curled.

HAND-PAINTED STRAW HATS

One of the most charming of new fancies is that of painting flowers on the straw itself. A most attractive illustration of this conceit is the large white chip Gainsborough from Lechat shown in the two photographs at the bottom of page 25. The crown is quite covered with pale pink, hand-painted roses; the only other trimming is the ruche of plaited lace which outlines the crown, softening the somewhat severely straight line, and the buckle of plaited lace, through which is twisted a knot of wide black ribbon velvet. This use of the ruching to soften the lines of the broad brimmed hats gives a distinctly feminine touch. This season, not only are the brims of many of the hats made entirely from ruffles of straw or draperies of lace and chiffon, but the facings as well are plaited, puffed and gathered, so that they form the prettiest and most becoming frames for the face.

BROWN THE FASHIONABLE COLOR

Brown in all its tones, from the palest cream color to the deepest chestnut, is the most fashionable of colors. An Alphonsine model shows a fine dark brown chip hat, faced with orange velvet. The brim, somewhat narrower in front than on the sides or in the back, is quite straight and is trimmed on either side the crown with two Prince of Wales tips, which fall in graceful lines over the edge in the back.

WHERE TRIMMING IS PLACED

One very distinctive feature of the new hat is the poise of wing or bow on the extreme edge of a wide brim, leaving the intervening space between it and the crown quite plain; there is no other trimming to mar the piquancy of the effect. This idea is charmingly developed in two Maria Guy models. Both are in the form of low-crowned, broad-brimmed sailors with slightly rolling brims. One, in coarse white straw, is faced with navy blue velvet and has a brim cut up on one side to form a square revers which rolls back over the edge in a most original manner and to which is

The new corsage bouquet, the "Mayfair," which introduces the pompadour colors in a bridesmaid's rose, a circle of violets, one of sweet peas, a few lilies-of-the-valley and a many-looped bow of old-blue velvet. From Fleischman

A Marcelle Demay parasol in one of the odd, flat-topped shapes. There is the modish ruching and a conventional border in green and yellow on a mauve taffeta background

The new parasols are very deep and are often finished by a ruche or shirred band. This one is of pale pink salmon velvet, hand-painted in pastel shades of mauve and blue

attached an upstanding spray of white osprey. The other, also of coarse straw suitable for every-day wear, is in a shade of dull gray-green, faced with self-tone plaited satin ribbon and trimmed with two uncurled ostrich feather quills which balance perilously erect upon the very edge.

THE LINES OF THE LARGE HATS

The large hats are very large indeed, with broad drooping brims, and usually they are trimmed quite flat. Often the trimming is placed beneath the brim. The small hats on the other hand are trimmed very high in order to accentuate the narrow line, and their brims roll back abruptly from the face or up at the side.

The Marcelle Demay model on this page illustrates the form of the large hat. This expresses the supreme art of a great designer, combining, as it does, originality in form and color that yet conforms to that criterion of good taste which prohibits too great extremes. The hat, a creamy leghorn, is poised at a dashing angle so that from one side the face is entirely concealed from view. High on the other side rolls the wide brim, lightly caught by bands of deep yellow velvet ribbon which is tied in loose loops that nestle against the hair. Two long Prince of Wales tips in an exquisite shade of Alice blue extend over the edge of the drooping side.

DICTA ON BAGS AND NECKWEAR

There is at present a furor so great for the fads and fancies of the days of our great-grandmothers that everything that smacks of the fashions of the early part of the nineteenth century is assured success. The reticule and cordelière masquerade under strange forms and colors, now square, now oblong, now large and round as the moon, now in glaring colors, now most demure in tint.

One of the old-new fancies which has to some extent replaced the cordelière is the long, double knitted purse which in its original small form was carried over the finger, but which has now grown to such proportions that it has left the purse class. Whereas formerly it was carried by a ring slipped over the finger, it must now be held in the hand or hung over the arm. One of these purse bags is in knitted gray silk ornamented with steel beads and fringe. Those that were once little change purses now measure nearly two feet in length, and oftentimes, instead of being knitted in silk, they are made of changeable taffeta and decorated with iridescent beads. Another style of taffeta bag is really just a long pocket gathered at the top and opening by a long slit in the side. A heavily beaded ring which slips down over the opening holds it securely closed. Very quaint and attractive are these old-time silk bags, especially when used in combination with matched taffeta neck-pieces, which now form a most important detail of the chic toilette. Most of the collars and ruches for the spring are made in the wide sailor collar, or deep rounded plaited ruffle form. Though taffeta is much in evidence it has not done away with the high plaited ruches of tulle, which are so soft and becoming and make such a dainty finish for light costumes of silk and voile.

A black straw Hennard model with bow of French blue velvet. The coquetry that Eastern women achieve with a concealing veil may be accomplished by the drooping of a low, sweeping brim

VOGUE POINTS

CHARMING indeed are the bell-shaped parasols which were first introduced in Nice. The ribs are extremely long and are bent downward to resemble a mushroom. Some of the parasols are built on this one-curve shape, others continue with an outward flare, giving the effect of a gigantic bluebell. Several inches below the edge of the parasol the handles are fitted with hinges, so that the parasol itself may be bent in any direction.

The crowns of the large hats are either very small and fairly high or else are very low and broad; the former style is so radically new that the effect is extremely quaint. Some hats have no crowns at all, but are all brim. These slope on the sides and are finished in the back with plumes, flowers and loose bows, placed beneath the brim. When ostrich feathers are used on these shapes, they are laid flat on the top of the hat and with the under side of the feather turned uppermost.

The old boat-shaped hat of six or eight years ago has been revived. This hat is formed of a round, brimless crown, around which small, tightly wound gauze roses are crowded close together in two rows. A bunch of the roses placed directly in the front of the crown gives the pointed effect to the front of the hat. The back is finished with a loosely tied bow of two-and-one-half-inch-wide ribbon belting, perched like a large-winged butterfly near the upper edge of the crown.

A Camille Roger white chip picture hat with a facing of black Chantilly lace and an over-flounce of white appliqué lace; a scattering of pink roses and a blue velvet bow are the only trimmings

From Lechat comes this small, high-crowned walking hat of green chip with its narrow, rolled brim faced in black and a side trimming of black and white aigrettes

The large hats are larger and set just as low on the head as ever; they grant only a coquettish flare on one side. On this Marcelle Demay model a yellow velvet bow accomplishes the revelation

A GROUP OF REPRESENTATIVE HATS WHICH WILL GIVE AN EXCELLENT IDEA OF THE WIDE SCOPE IN TRIMMING AND SHAPE THAT IS ALLOWED IN THE PRESENT MILLINERY OUTPUT

For descriptions see page 106

MODELS FROM GERHARDT

A Maria Guy trotteur hat of bright green chip with an abruptly turned-up brim showing a fulled facing of green changeable taffeta. A black ostrich cockade adds to the one-sided hight

Odette displays delightful color discrimination in placing a single blue plume on a hat of violet straw veiled in self-toned chiffon

The wide, upturned brim of this black chip hat is edged with a white ostrich band over which falls, at one side, a drooping white plume. From Maison Virot

The brim of this Lucienne model of white Tagal rolls back from the face and droops in wide, graceful lines at the sides and back. The velvet facing and enormous aigrette are in Alice blue

ALTHOUGH HATS ARE STILL WORN LOW ON THE HEAD, THERE IS A WELCOME REVEALING OF COIFFURE AND FEATURES IN THESE DASHING PARIS MODELS

The new olive fringe displayed on a Camille Roger bonnet of dark blue Milan. The embroidered emblem at the side holds a stiff blue brush

Egg-blue, picot-edged ribbon and a bouquet of forget-me-nots and roses trim this blue Milan toque in a novel and quite simple manner

The headgear of the humble Chinese coolie has been utilized as a model for this black, plaited shadow lace hat, crowned with pink button-roses and edged with old-blue ribbon. From Maison Louise

A pleasing combination of blue and pink on a leghorn hat from Jeanne Lanvin—blue taffeta facing, silver-embroidered chiffon crown and a sprinkling of pink chiffon roses

A model from Marie Louise, audacious in shape and trimming, yet consisting simply of black ospreys curling over a wide, upturned brim of coarse black Milan straw

MODELS FROM HOLLANDER

THREE HATS, ECCENTRIC IN SHAPE OR TRIMMING, AND TWO OTHER CREATIONS TO PRESERVE THE BALANCE BY THEIR SANE SIMPLICITY

A perfect model for the blue-eyed woman. The tan-colored chip hat is faced with old-blue velvet which is caught to the high crown by a sweep of blue bird of paradise plumes. From Marcelle Demay

A Carlier poke bonnet of purple straw faced with velvet of a darker hue. The placing of the broad white wings suggests the poising of a bird for flight

Smart walking hat of yellow Tagal faced with black straw, from Marcelle Demay. A spray of natural-colored bird of paradise is held by a knot of strings of dull green porcelain beads

Original, double-brimmed Carlier model of black Tagal. The broad crown and outer brim are embroidered in yellow straw, and the strings and flat rosette at the side are of black velvet ribbon

Maria Guy hat of rough white straw faced with navy blue velvet. The wide sweeping brim rolls in an original manner at one side, where is posed a full white osprey

FIVE CHIC FRENCH MODELS IN WHICH A NOTICEABLE PREFERENCE FOR THE OSPREY AND STIFF WING RATHER THAN THE OSTRICH FEATHER IS OBSERVED

ORIGINAL ADAPTATIONS OF STRAW—CURIOUS BAGS FOR SUMMER USE

A large hat of a smart, undeviating line. The crown is banded with Alice blue velvet ribbon, and pink roses and forget-me-nots fill the space between the double brim. From Lewis

The black Neapolitan straw is covered with fulled Chantilly lace. Across the back are laid flat bows of black ribbon velvet, and in front is an artfully bunched bouquet of pink moss roses. From Camille Roger

Close-fitting toque of old-gold straw, braided in self-tone soutache. Utilizing wide ruffles of the straw to form wheels on either side of the conical shape is a distinctly novel idea of Carlier's

Bag of white yedda straw and black velvet, which pouches at the sides. Black velvet ribbon strings are run through rings to draw the bag together. From Germaine

Brown chenille edged with beaded worsted fringe forms the upper part of the bag, and the bottom is of white, brown and yellow striped straw

An original bag of yellow flannel, heavily embroidered with red, blue and green worsted, for seaside use

A pocket bag with cord, fringe and tassels of coral beads. The rosy monotony is relieved by medallions of large turquoise matrix. Last three bags from Marcelle Demay

The shirred facing of blue taffeta shot with gold is in pleasing contrast to the black Milan straw. Sweeping backward is a sunny-hued bird of paradise. From Knox

A dashing cavalier shape of generous proportions, from Knox. The tan Milan straw tones in harmoniously with the single stem, ostrich feather trimming of sulphur-yellow

A new Paquin motor cap of cedar-brown taffeta shot with gold. The gold galloon-edged ruffle which frames the face continues up the center-back in a curious double ruffle. Shown by Gerhardt

From Knox comes this demure poke bonnet for the summer girl. It is of white chip with a riot of pink roses and their foliage encircling the brim and meeting at the side back under a sprawling bow of black velvet ribbon

Paquin cap of petunia taffeta. The plaited dull gold lace falls softly around the face and forms a large rosette at the sides. A wreath of pink rosebuds outlines the ruffle and runs up into the center of the rosettes. From Gerhardt

PICTURESQUE SIMPLICITY IN HATS OF AMERICAN MAKE AND FETCHING MOTOR CAPS DE LUXE BY A FRENCH DESIGNER

A delightful and simple model of Louision that is deservedly popular. The purple straw shape is profusely trimmed with American Beauty roses and cerise satin ribbon. Two full-blown roses are placed coquettishly under the brim

The deep, turnback brim of this Lewis model of black Milan is further hightened by a wreath of old-French pink roses and a cocarde of dull blue taffeta ribbon

MODELS FROM FARQUHARSON & WHEELOCK

Another Louision confection for evening wear. The black Milan shape is faced with black satin and corded on either edge with white. Above is a foam of beautiful, pure white ospreys which completely cover the crown

Poiret offers this charming dotted Swiss shade hat, built on a foundation of satin straw. Cerise taffeta is run through a ruche that girdles the crown, ending across the back in a small bow

An adaption of the Latin Quarter beret in black satin with a brim of black Milan. The black-and-white feather fancy is a dashing adjunct to this Reboux model

Black straw covered on top with figured terry cloth and faced with plain crêpe, both in sulphur-yellow. The cockade of black lace, blue velvet and black taffeta is finished with a blue velvet bow. From Julia Beaucourt

This picturesque model from Jeanne Lanvin has appliqué taffeta roses in tones of melon-green, old-French pink and petunia on a wired shape of cedar-brown taffeta. Plaited écru shadow lace frames the face. Wide brown velvet ribbon spans the crown and falls in long ends down the back

Maria Guy's cardinal model of white Tagal straw with the rounded points drawn up over a crown of black satin. An unecclesiastical pompom of ostrich is massed at the back

Virot model of egg-blue straw with crown and brim covered with white macramé lace dyed night-blue and sulphur-yellow. These shades are repeated in the fruit and leaves which hold back the brim. A band of night-blue taffeta, ending in a bow, encircles the crown

MODELS FROM LOUISE

The irregular brim of this Hermance model of black Milan delightfully reveals the inner facing of cerise shot taffeta. A full cerise osprey floats gracefully over the brim at the back

Low-crowned, broad-brimmed hat of black chip straw, which rolls slightly at one side and is trimmed with a flat wreath of white marguerites and a box-plaited, frayed ruche of black taffeta

Navy blue chip from Marcelle Demay veiled with folds of blue tulle, a soft ruching of which outlines the gracefully drooping brim. Six large roses of blue and gold changeable taffeta are laid at base of crown

A charming Crouzeix model of black and white Tagal straw. The brim is edged with small variegated flowers, over which droops the thin black lace which covers the brim

An Odette hat of black straw, with slightly rolled brim faced with a velvet band. Two stiff black aigrettes extend from either side of the crown parallel with the brim

FOUR OF THIS SEASON'S LOW-CROWNED, BROAD-BRIMMED SHAPES, DISTINGUISHED BY PICTURESQUENESS OF LINE AND TRIMMING

THE USING OF REAL OR SIMULATED DOUBLE BRIMS WITH TOWERING FEATHER TRIMMINGS AND A HARKENING BACK TO THE XVIIITH CENTURY FOR A MOTOR BONNET INSPIRATION ARE SOME OF THE INTERESTING MILLINERY DEVELOPMENTS

MODELS FROM FRANÇOIS

For descriptions see page 106

LARGE AND SMALL, FANTASTIC AND CONVENTIONAL, ARE THE MODELS THAT ARE ARRIVING ON THE INCOMING STEAMERS

MODELS FROM JOSEPH

A Poiret hat of Dutch origin made of Renaissance lace over a chiffon-covered frame. Wreaths of Marie Antoinette roses garnish the front, and across the back is a long, narrow bow of old-French pink

A Georgette hat of generous dimensions made of black Milan straw, bound with black satin. The plumes, in terra-cotta shade, are massed with artistic discrimination over crown and brim

Above the tan leghorn brim of this Talbot model rises a puffed crown of green taffeta shot with gold. The sea-green wings at the side are lined with gold and held with a taffeta bow

A model of plaited shadow lace with a rolling brim of white and yellow Tagal, designed by Poiret. The upstanding plumes are charmingly shaded from white to sulphur-yellow

A Mercury cap from Suzanne Glé of hop sacking lined with cerise satin. The wings, made of this coarse material, are embroidered in different shades of red silk and gold thread

THE SILKS AND CHIFFONS FOR HATS AND GOWNS BEAR THE DAINTILY BLENDED FLOWERS SMILED UPON BY LA POMPADOUR

MODELS FROM KURZMAN

Large white shadow lace hat with insets of pompadour chiffon on the crown and underneath the brim. Old-blue and old-French pink ribbon bows and clusters of tiny flowers in these same shades alternate in the trimming of the crown

The particular charm of this hat lies in the insertion of pompadour chiffon medallions in the shadow lace. Willow-green taffeta forms the foundation and the twist about the crown

Pink taffeta, a maize ribbon bow, a shadow lace ruffle and a wee bouquet are the materials employed for this hat. The gown has a slightly gathered taffeta skirt of Empire green shot with petunia, and the pompadour bodice of cream taffeta is finished with corded bandings. The taffeta bag matches the skirt and the white parasol has an appliqué of colored chiffon roses

Pompadour taffeta crown and brim of black lace-covered, plaited white straw, encircled with mauve velvet

Large dull blue straw hat covered with pompadour chiffon. Plaitings of maize and cardinal ribbon and bouquets of garden flowers embellish the brim

DUTY, A NEGLECTED TOPIC

FOR generations the clamor for rights has been rising louder and more insistent, until now it has become a universal coil, and it almost seems as though the whole world were battling for rights of one kind or another. None will deny that crusades have been, and still are, needed to break the fetters that oppression has forged for the helpless, and no one who loves his fellows will advocate any abatement of effort to remove disabilities and to develop new opportunities. But this unceasing demand for rights has become so dominant that it is overbearing the call of duty, and men seem to have forgotten that any such obligation rests upon them.

THIS has been called the children's century, and their arrogation of myriad rights does indeed mark it theirs. Their insistence upon rights to the exclusion of duty has not, on the whole, resulted badly, yet to this source may be traced that lack of deference, even of civility, characteristic of our younger generation. They accept social courtesies quite as matters of course, but without the slightest appreciation, and they entirely ignore the claim of any reciprocal social duty. In the schoolroom the unconditioned application of the personal rights doctrine has led to unfortunate results. Young bullies, whose home discipline has been neglected, torment other scholars and otherwise demoralize the classroom.

AMONG women, too, the tendency to subordinate duty to the claim for rights, real or fancied, is often unpleasantly manifested. A widowed father, perhaps, has given his daughters every educational and social advantage which they desire, yet if they decide to go in for careers that carry them to foreign countries or choose to absent themselves on long pleasure trips, leaving his home to the ministration of hirelings, he is pronounced a monster of inconsiderateness if he tries to induce one of them, even with remuneration, to make a home for him. In their opinion they, as his daughters, have a right to all the good things he can bestow, but they do not recognize that they owe him any duty involving self-sacrifice. And if he desires to re-marry they oppose the union on the ground of their right to inherit his estate which they object to dividing with a wife and possible children. Then there are the wives who regard their husbands as mere providers whose contracted duty it is to furnish them with means to disburse as they choose—very tenacious of their rights, these! Such an one perhaps elects to go to Europe or to the Orient for long pleasure tours or to take the children to France or Germany to be educated, and these years of absence are broken only by flying visits home. The husband is remanded to bachelordom and placed in an anomalous position socially. Only an American husband would put up with such imposition. And although society is seldom too lenient in its judgment of women, these shirkers of duty usually escape ostracism, however much they may be silently criticized. But if the husband were to go on long trips, leaving his wife to her own resources, he would be severely censured. Perhaps the women who thus shirk the responsibilities of wifehood might be kept in the narrow path of duty if public opinion would bear as hardly upon them as it does upon other deserters—those from navy and army, for example. Not even the aloofness of the philosopher, we are told upon the best authority, can fortify one against the mental suffering caused by universal censure.

THE doctrine of individual rights is also working harm in industrial and commercial fields where it over-stimulates greed of power and dulls the sense of obligation and altruism. Concentration upon rights engenders a chronic mental disquiet which, besides embittering life, kills initiative, impairs energy and courage and greatly retards, when it does not completely block, advancement. Every right has its reciprocal duty. The preachers are justified in laying emphasis on the obligations man is under to God and to his fellow-men, and it would clarify the vision of many who insistently demand their rights if secular leaders also would take up the strain of the preachers and consistently maintain that the first concern of the children of men should be the conscientious discharge of their duty.

AS SEEN BY HIM

Lent of Two Decades Ago and in Our Own Pseudo-Degenerate Days—The Social Ascent of Man—The Future as Through a Glass Darkly

Photo by Marceau

Miss Beatrice Quennell, who is to wed Mr. Albert R. Gallatin

APRIL is not the month for any decisive step except matrimony. The week before Easter is of necessity dull in town. Even the sewing classes have ceased their pleasant labors, and the many pulpit orators are at the final amen of their excellent discourses. We have had many of these during the last week or so to put us in a most pious frame of mind; there has been a veritable feast of good things for mental digestion. During the last two decades our Lenten recreations have undergone a revolution, but one so gradual that we have overlooked many of the changes.

LENT OF TWENTY YEARS AGO

In the Lenten days of the early nineties we had bowling clubs and riding clubs. At one of these we paced in couples and with much dignity around a sawdust ring to the strains of a small band playing selections from Gilbert and Sullivan's operettas. Just a little later, when the wheeling craze came in, we did "stunts" on bicycles at the Micheaux, where is now the Metropolitan Roller Skating Rink. At this pastime, also, we were accompanied by musical excerpts from the earlier Weber and Fields' successes. There was also a Lenten club—the Fortnightly, I believe—where at one meeting many pietists were shocked by the introduction of a ballet dancer who did a mild *pas*. But to-day what a difference! No one is shocked nowadays by half-clothed Russians racing through our drawing rooms in savage abandon, dusky persons from Hawaii and the Philippines, clad in little except assurance, who give us native pantomime, nor by Maurice and his aides in the Tango and the Apache. Then for variety we have lecturers on the occult, professors who glide on very thin theological ice indeed to explain the intricacies of the Higher Criticism, and the Countess of Warwick to expound to us Socialism and horticulture. Besides these diversions we have that delightful circle of Mrs. Benjamin Guinness's which so often treats us to clever esthetic surprises, we have Sumurûn and Kismet, tableaux, moving pictures and amateur plays for charity; well, there is a richness about our modern Lenten season.

And we need the variety. In the old days Florida had only a few primitive hotels and Aiken was a small community. Jekyl Island was never very lively, only a few of us ventured to Havana or Mexico, and Panama was *terra incognita*. We went to Tuxedo, which was none too gay; we played six-handed euchre and poker for small Lenten limits. Then by way of wild diversion we had Badminton. And there was always the fancy dress dance in mid-Lent at the Constable studio. As fillers there were writers and lecturers and people with stereopticon views, who gave weekly talks at the Waldorf and in drawing rooms. A rather dry menu it seems to a 1912 appetite. We did not even have the Reverend Father Bernard Vaughan to stir us up with his tirades against the sins of society or Dr. Manning at Trinity or Dr. Parkes at St. Bartholomew's.

LENT IN 1912

Then, in the old days, we used to depend on a few weddings, belated meetings of dancing classes and the coaching parade to make a short season after Easter. Now there is no season after Lent; we have outgrown that provincialism. Socially, New York goes to sleep before the first of March. It is so large, however, that there are always people coming and going, and there is no rule about when to pull down the shutters and place the house under the protection of a private police agency. New York is like a book which we can close at any time. If Egypt calls or if we happen to care for Melton Mowbray and the hunt, or the Riviera or Paris and London, no matter what the date, we simply pack up and depart. We do not even have to return to Newport for July and August. There is no longer an arbiter, no longer a "leader"—such personages have now become as extinct as the dodo.

But some sort of a substitute is really needed. Perhaps it would be well if we had something approaching a Court or a Drawing Room; that would at least give our débutantes a cachet when they are presented. Fashionable dancing classes are all very well in their way, but they do little except to provide an agreeable evening's entertainment; and if next winter they are to be as crowded as they were this past season, there will have to be some weeding out.

But what each one shall do this summer—whether it will be a brief run to the Continent or retirement until August in the seclusion of a country house, attending and giving week-ends and hunt meetings and taking little excursions by land and water and air—depends on his individual circle of friends. We each have our little set and our planets around which we revolve as undeviatingly as those in the heavens.

AS THROUGH A GLASS DARKLY

Then to look a little way into the future—everyone is delighted that the German Embassy is to have its headquarters at Newport. The von Bernstorffs are delightful people. According to present plans, it would seem as if Prince Adelbert might pay us a visit. If the advent of the Prince be of an official character it will give a note of pomp and circumstance to the Newport season. It will certainly induce the owners of certain villas who have been received so cordially by the Kaiser to open their houses and entertain. But society is not likely to be in any tremor over the visit of a royal prince. We have had a succession of them, and Newport has had its share. It is understood that in visits of this character much of the "divinity" which hedges around such personages is put aside, and the fair Princess "Pat," now that the ice is broken, will undoubtedly "run" down to New York and Newport more than once. There is nothing for our English guest to fear except perhaps reporters and snapshot photographers, and the latter are well known abroad.

THE ASCENT OF SOCIETY

And just a word of admonition. Although many pleasant changes in the body social have taken place during the past twenty-five years, among which are the disappearance of the professional rounder and the leisurely man about town, who spent his existence in journeying up and down Fifth Avenue and from club to club, although dinners are pleasantly shorter and men no longer recklessly consume large quantities of alcohol, and although many other little habits arising from a state of society in which men had nothing whatever to do are gradually passing away, yet there still remains a vast field for improvement. For one

(*Continued on page* 80)

Photo by Davis and Sanford Co.

Miss Dorothy Hayden, daughter of Dr. and Mrs. James Raynor Hayden, who will marry Mr. Alfred Macy on April 18th

THE CLEVER SISTER OF MONSIEUR POIRET

The Most Original Designer of This Decade is Confronted With No Mean Rival in His Sister, Whose Creations are Gentler, Sweeter Adaptations of His Bold, Masculine Conceptions

The mad colors one craves in the springtime are here blended into a charming sanity

The Alpha and Omega of art is simplicity, which ultimate principle of art no dress could more satisfyingly embody than this

NOT so many years ago the Parisian world of fashion was set a-flutter by the opening of a new salon, ordinarily not a matter of great consequence; but in this case sensation seemed certain, for the new couturier, a man of undoubted artistic ability, was bent upon demonstrating that the lines, the brilliant colors and the rich fabrics of the east could be adapted to occidental taste. From the moment his doors opened, he became the subject of much adulation and of endless caricature; his success was assured. For several years he was undisputed master of his own field of dress, when lo, one of his own family, with the same inheritance of good taste, of love for the bizarre and of consummate art, had the daring to start an establishment of her own not so very far from that of her famous brother. This dispute of his own peculiar realm has caused M. Poiret considerable perturbation. And rightly; for the models of Madame Groult, though somewhat simpler in genre and decidedly less gorgeously oriental than her brother's, are nevertheless quite as original and as artistic, and cost but a fraction of the price which he demands.

Upon entering Madame Groult's salon one certainly receives a sensation. Her husband, a well-known interior decorator of great ability whose collection in the autumn Exhibition of Furniture at the Grand Palais received much favorable mention, has taken the two lower floors of the building for his showrooms and has furnished them with great beauty.

APPROACHING MADAME'S SALONS

One wanders through a maze of antiques—here a pompous Louis XV chair, greatly in need of the gilder's touch, there one of the newest and most charming products of *l'art nouveau*, quantities of cushions, covered with heavy, dull-toned linens and embroidered with rhymes from old French poems, rare bits of pottery peeping from secluded nooks, lamps with dark silken shades that cast a soft light—all so happily chosen and placed that the whole effect is quite delightful. So it is with a mind thoroughly attuned to the ultra-estheticism

of the salon and the creations of Madame Groult that one at last mounts eagerly to her beautifully furnished rooms.

Quaintness and simplicity are the keynotes of the decorations which form the background and frame for the piquant costumes. One of the unique features of the rooms are the old, painted, wooden clothes-presses which line the walls and in which the hats are kept. The three models selected, though they bear a strong family resemblance one to the other, yet show how Madame's new theories may be adapted to widely different gowns.

POIRET FEMINIZED

The coat costume shown on this page is made of soft white silk, striped with old-rose and pin-spotted with black. It is in Madame Groult's characteristic style of short waist, scant skirt and slightly décolleté neck. The quaint little cutaway jacket is of plain old-rose taffeta and is tied together in front with bows of the same soft silk. A plaited ruffle of white taffeta finishes the neck, the sleeves and the bottom of the skirt, which opens in the front and is buttoned from neck to hem with rose silk buttons. A hat of fine black chip, setting low upon the head and trimmed with a single, bushy, black heron's aigrette, completes this original costume.

THE QUAINTEST GOWNS IN THE WORLD

The frock shown in the same cut is of apple-green charmeuse. It is made with a long tunic of white silk crépon which reaches to below the knees and is finished with a narrow, green silk fringe and a wide, drawn-work border upon which are embroidered clusters of flowers in shades of rose, red and yellow. The neck and sleeves are slashed in deep V's to show the green underslip, and a quaint, wide, plaited girdle of old-rose taffeta, edged with green silk

(*Continued on page* 80)

All of Madame Groult's creations show to what delightful ends may be turned the quaint new materials

What is often bizarre in Poiret's creations becomes in those of his sister a delightful oddity, confirming the words of a great man, that in all beauty there is an element of strangeness

Evening coiffure showing the deep, fixed wave, loose puffs and Greek band

The waved hair is held close to the head and confined in a braided knot

A soft, loose knot arranged over a hair frame to set close to the head for the small, round effect

A loose braid which admirably finishes a parted, waved coiffure, simple enough for informal wear

The classic simplicity favored by Madame Maeterlinck, who usually wears an ornament such as the single diamond shown here, suspended on her forehead by a fine chain

A pearl-twined coiffure à la Marquise de Montespan with the coquettish addition of feathers. (Coiffures on this page arranged by Millius)

THE CLASSICAL PART, WAVE AND LOOSE KNOT, THE MOST NATURAL AND BEAUTIFUL ARRANGEMENT OF HAIR EVER ACHIEVED, RETAINS THE ARTIST'S PROPORTION BETWEEN HEAD AND BODY—SOME SUGGESTIONS FOR SIMPLE EVENING COIFFURES AND AN ELABORATE ARRANGEMENT FOR A FANCY DRESS BALL

REVIVAL OF THE GREEK COIFFURE

The Small, Round Shapeliness of the Head Must be Preserved by a Close, Natural Coiffure a la Grec—Several New Means of Achieving This End

AFTER several seasons of ungainly, over-elaborate, artificial coiffures we return at last to the simpler, more natural modes of arranging the hair. A season ago the fashionably coiffed head bore a proportion of one to five to the whole hight of the figure; now we revert to the Greek ideal that the head should be one-eighth of the total hight, that it should be small and round and draped softly with natural waves and loose knots and braids. A short or long middle part allows the hair to fall rather closely to the head, revealing its shape, and it is then piled loosely at the nape of the neck or a little higher. There are few women who are not improved by this fashion, for most women are rather too short than too tall, and a closely coiffed hair, loosened softly about face, ears and neck, gives hight and, it may be added, youth.

WEAK POINT IN AMERICAN TOILETTE

But the American woman has something to guard against in this mode. Her greatest sartorial fault is a carelessly dressed head of hair. How often we see an otherwise well-planned and expensive toilette spoiled by hair carelessly, unevenly arranged and easily loosened and frowseled. Hair becomingly disheveled is charming in negligée or a bathing suit, and is even splendidly attractive with the hightened color and vigorous freedom of out-of-door pursuits. But once we are laced-up, so to speak, once abandon has given place to formality, and sporting clothes to gowns and hats of ceremony, then it becomes necessary to the completion of the artistically conventional effect that each hair be carefully trained in the way it should go, and that the whole mass be balanced and smoothed with precise attention to the contour and texture from every viewpoint.

ADVANTAGES OF CONTINENTAL WOMEN

It is hard to tell just why our American women allow themselves to fall below the standard set by Europeans in this regard. It may be due to our proverbially early habits and to the fact that American women have more active morning occupations outside of the home than do continental women. Most American women, who are heads of families, pride themselves on being fully dressed at the early breakfast in the dining room, with husband and children and guests assembled about them. By the time the European Madame, in cap and peignoir still, is preparing to perform the day's toilette, the American woman is coming in to lunch after several lectures, meetings or a long morning's shopping. Her hair is arranged more by habit than by any thoughtful effort; half an eye to one side of it in a badly lit mirror is all the attention it receives. And what is worse, this coiffure, purely utilitarian and decidedly negligée in character, is retained through the whole day and evening, and serves for the most formal occasion as well as for the ordinary routine of life. The American woman does not realize how the mere changing of the style of the hair for the evening gives an air of attractiveness to the simplest of home dinner gowns.

Matronly coiffure of loose, natural waves and a braid made on a specially designed comb of three circles. Coiffures on this page arranged by Cluzelle

THE TIME TO ARRANGE THE HAIR

The recent fashion of breakfast caps is, we hope, not an ephemeral one reserved for young brides and especially coquettish women of all ages. If it were a part of the toilette of every woman it would do much towards bringing about a more careful daily coiffure. Simple, white lawn or embroidery caps in one of the many different styles which cover all or most of the hair, and are perhaps finished with the lawn or lace strings so becoming to women whose throats have lost some of the freshness of early life, are most feminine and entirely suitable for the breakfast-table chats with husband and children, for the hour or so at the desk over telephone orders, notes and accounts and for interviews with the cook, nursery maid or seamstress. After these morning tasks Madame may address herself leisurely to the matter of hair-dressing.

INDIVIDUALITY IN HAIR

Many American women whose hair alone gives them a dowdy appearance complain to the woman whose coiffure is a matter of careful preparation, "But mine won't stay put!" This is the secret of the matter. It must be made to stay "put." More time and attention must be given, carefully lighted, triple mirrors must be used, every lock deftly handled and properly secured so that no ordinary wind can disturb it.

Then each head of hair has its own peculiarities and requires special treatment and arrangement. Dry, broken hair with many short ends naturally cannot be beautifully arranged, and hair that is too oily needs special treatment before good results can be attained. Hair nets are helpful to some, brilliantine to others; great care should be used to select just the right size and shape of pin for the different textures of hair. No time nor attention devoted to the hair or its arrangement is ever wasted; every minute of care shows in a proportionate improvement in appearance.

EVENING COIFFURES

The order for simplicity covers the realm of the evening as well as the daytime coiffure. But more rather than less care must be exercised to obtain the full artistic effect of these simple arrangements than went into the creation of the stupendous, awe-inspiring coiffures of piled masses of curls and puffs which required comparatively little of Madame's own time, often not even her presence. But the simple coiffure must be achieved, for the most part, with the natural hair; it must be most carefully waved to avoid any appearance of stiffness, and must flow smoothly to a natural appearing knot. The only ornament allowed is a Greek band across the front of the hair, a supporting jeweled band beneath the knot or above it, or a simple jewel on the forehead—a mode introduced by Mme. Maeterlinck.

Showing the side puffing of waved hair gathered into a braided knot a little above the neck

The hair is brought up to the crown of the head and arranged in loops surrounded by a braid

A youthful arrangement of a middle part and the hair low on the neck in two loose knots

THE GOWNS OF A FAMOUS ENGLISH ACTRESS ILLUSTRATE HOW THE ANGLO-SAXON TEMPERAMENT MODIFIES PARISIAN MODES TO SUIT A MORE CONSERVATIVE TASTE AND A STYLE MORE DIGNIFIED

For descriptions see "For the Tour of an English Actress," page 48

FROM ALEXANDRA, LONDON

SMART FASHIONS FOR LIMITED INCOMES

A Secret for the Lady of the Slender Purse Concerning Her Purchase of a Spring Hat, and Little Advisory Remarks about Keeping Her Wardrobe in Order — Comfortable Summer Frocks

NEVER is the woman of limited means so depressed as when she has to forego the fascinations of summer millinery. Not to be able to indulge oneself is a real hardship, and yet even the most innocent looking of imported models costs a startling sum. But if you will leave the broad highway of fashion and go to a small workroom in a side street you may find a way out of your difficulties. Here deft fingers are ready to reproduce French models.

Only a few hats are made up, and none of these are for sale, as it is the designer's theory that the hat must be made to suit the head; but by trying on frames with bits of silk and trimming, one arrives at a conclusion as to the style of hat desired. Here are sketched some of the most successful hats which have already been produced in this little studio.

CHAPEAUX FOR THE LIMITED PURSE

In the upper left-hand sketch is shown a hat made mostly of taffeta, the fabric that is to enjoy undisputed sway this summer and is particularly suited for this between-season's period. It is just the thing to wear with a blue serge suit or one-piece frock. The brim is of green straw, the crown of blue and green changeable taffeta, shirred into cords, and the quills are blue. It may be ordered in these colors, or in any others, for $7.

The hat just below this is a walking model trimmed in the very newest mode —a plaited lace quill. If you happen to have a bit of real lace on hand, this is a good way to make use of it. An ornament of black satin shirred on cords holds this quill. The brim is black satin, the top of the hat, dead-white straw—a modish and practical combination. Price, $9.

Nothing could be lovelier as a dress hat than the big brown straw in the middle of the cut. If you have any feathers of your own to use, the cost of the hat, $15, would be considerably lowered.

Flower toques promise to be great favorites this season. The original of that sketched here is of yellow roses with great black satin ends that stand out at a dashing angle. The flowers are of excellent quality, and the price, $12, is decidedly moderate. Other colors of the same mode may be ordered, and great care is used in matching a gown or the tint of eyes, hair or complexion.

Very original is the hat at the bottom of the cut—the brim of fine straw, the crown of taffeta shading from rose to yellow. At the side the taffeta is woven to represent a basket, peeping over the top of which are silken strawberries. The idea originated with one of the great houses of the Rue de la Paix, and is most successfully copied here for $8, an absurd fraction of the price of the original.

The last hat on this page is a useful, medium-sized model of yellow straw with dull blue silk for the crown. A bunch of flowers rises stiffly at the back. There are several lovely styles of material and of flowers to choose from, so that you can almost surely match your gown or suit. Price, $10.

Unusually charming is the unique hat shown at the bottom of page 48. Its importer asks a great deal for it, and justly, since the shaping of the brim alone is a work of art. Its extreme simplicity constitutes its chief charm. Sewed flat against the white straw brim is a band of pink crushed roses. Around the crown a high band of black satin, headed by a cord, is laid flatly. It is a model that will be much worn this season by smart women. Price, $10.

The feather-trimmed hat in the upper corner of page 48 shows a particularly good arrangement of short, straight plumes. It is also recommended by its medium size and comparative hight, which makes it just the thing for the woman who is too short for a large hat. Price, $14.

COMFORTABLE MIDSUMMER FROCKS

In choosing a serviceable one-piece dress that shall be in a dark color and yet most cool, one cannot do better than select a taffeta. We see it in all sorts of models, elaborate and severely plain, and in the new soft finishes it is almost as easily draped as chiffon. Such a frock can be made without any trimming, except a piping of the silk. One model with a convenient front fastening is notched from neck to hem and marked with small, dark blue buttons set in a scroll of blue braid. The sleeves are elbow length, without cuffs and piped around the edges. The round neck has a sailor collar of white Brussels net, quite heavy and scalloped by hand. A simple jacket completes this costume; the back is straight, and the fronts, crossing in broad revers, fasten at one side. These are finished with a piping, and there is a net collar.

White terry cloth or Turkish toweling is ultra-smart for one-piece gowns and for coat and skirt suits. Until you see it, you cannot imagine how charming it is, and the softness of the material proves more becoming than linen, which often has a hardening effect. One can also make charming hats of this terry cloth, with pompons or cockades of black satin or velvet. These hats are expensive to buy, for they are a great novelty, but to copy them one needs only a good canvas shape and a little ingenuity. They are, of course, suitable only in sporting shapes such as have been used for panama and outing hats. Made without the stiff lining in soft, crush models, like felts and velours, they are excellent for motoring, tennis and other sports.

USING ARTIFICIAL FLOWERS

It is not always the costly materials and trimmings that are most effective; which sartorial axiom is substantiated by the happiest creations from Paris, which frequently owe their exquisite distinction to the draping of a bit of chiffon, the tint and placing of a flower. Too much cannot be said of the beauty and possibilities of artificial flowers. Many of the loveliest evening gowns of the winter have been achieved in combinations of chiffon draperies with just the right color touch given by a flower.

Achieved in the taffeta that will be as popular for hats this summer as for gowns, and is especially suited to the early season

Proving that the flower toque need not be the pretty banality we usually consider it; dashing black satin ends give it chic

A brown study—the quick, sharp turn of the large brim gives a cavalier dash to its sweeping lines

Walking hat of dead-white straw with a black satin brim and an outstanding quill of plaited lace which is "le dernier cri"

A hat for the blue suit—blue taffeta is shirred for the crown, and a stalk of flowers stands stiffly erect at the back

A pleasingly bizarre model from the Rue de la Paix; the ornament on the side represents a basket filled with silken strawberries

A frock of green satin, on the emerald tone but a little duller and darker, with an overskirt of matching chiffon drawn together at the knees, shows a soft girdle of green topped by net lace over flesh-color chiffon and finished by a cluster of three chrysanthemums in mahogany shadings. The upper part of a dark purple satin skirt is made entirely of cream lace, points of which run up on the waist; a bit of silver lace crosses the bust. Draped over the shoulders are angel sleeves of chiffon in a blue that blends perfectly with the purple. Where the chiffon meets in a deep V at the front, nestles a green silk rose. And again, a dress of pale green chiffon over white satin, with a fichu of deep white lace, is finished at the girdle with a golden-centered water lily set in a circle of green leaves.

The grace of a flower often redeems the most unpretentious of frocks from the commonplace. Some are very expensive, costing as much as the material of an entire gown, but careful choosing makes possible just the right effect at moderate cost. The water lily just mentioned may be had for $1.25; yellow roses, most useful for all manner of gowns, for $2 or $2.50, or even less. On some gowns black flowers are stunning. A French model in willow green over white had as its dominant note a black velvet calla lily. Choose something a little out of the ordinary and get away from commonplaces such as a pink rose on a pink gown.

THE NEW LACE FOR LINGERIE

Filet lace as a trimming for underclothes is increasing in favor. Not only is it extremely effective, but it wears like iron. To buy the squares and insert them oneself, involves only a moderate cost. There are some pretty little real lace medallions in geometrical design and about two inches square that cost only 18 cents apiece. Others patterned with small animals are extremely pretty, but may not be small enough for the concentrated placing that underclothes require. The grade of thread is very fine, and yet the texture is strong. These cost 35 cents. There are numerous real Cluny edgings that go excellently with the filet, some with a square mesh that exactly matches. You will find these more effective than the extremely narrow filet bands, which are not altogether successful. Nightgowns and chemises are exquisite when trimmed with filet; combined with crêpe de Chine or fine muslin in summer matinées and peignoirs it is extremely smart.

Often we hesitate to embellish a frock or piece of underwear, discouraged by the amount of work involved. But a parable: A certain woman set aside a half-hour each day for darning filet lace, and at the end of a few weeks she had enough to trim a blouse. Go thou and do likewise.

THE SEPARATE WHITE SATIN SKIRT

If you are going to indulge in such an extravagant fashion as the separate white satin skirt, be sure to get the right kind of satin. The fad is one that will prove altogether ridiculous if not followed correctly. The satin should be of a substantial weight, and of a dull rather than a high finish, and dead white in tone. Light, flimsy satin would be absurd in a separate skirt. The only possible trimming is a heavy military braid.

BUY LITTLE, BUT BUY WELL

There is one principle of good dressing that few women are able to digest; it is equally difficulty of assimilation by the well-to-do and by the financially restricted. This is to have a few clothes carefully chosen. Nine women out of ten have too many. Either they buy too lavishly and extravagantly and with little thought, or they get several cheap things rather than one good one. How much more sensible and successful it would be for the woman of small means to concentrate all her energies on one good gown a season.

This does not mean that she is limited to just this one, for having followed the same rule the season before, she, of course, has a second best to back it up, and if she has chosen for it a good material and had it well made, this second best will still prove very presentable and a thing to respect. And don't think that two seasons spells the limit of the usefulness of a first-class frock. Just how much longer it will stay by you depends on your discrimination. Study how to avoid the style of the moment that is soon cheapened by ubiquitous copying, and choose instead a conventional model, as little tagged as possible as the product of a certain year.

Now is the time to look ahead to next winter, and if you want a velvet or corduroy suit, or silk evening gown, to buy it when all winter materials are so greatly reduced. Such providence is, of course, difficult, but once the initial season of such forehandedness is over, the economy becomes easy, and an improvement in one's wardrobe is at once noticeable.

A medium-sized hat for la petite madame; the pointed arrangement of plumes adds the desired cubit to her hight

If you are looking for a smart, ready-made dress or suit, do not buy until you have looked over the expensive imported models shown at the shops, or if you do not live where these are shown in the shops, those reproduced in Vogue. This resumé of the season's offerings will give you a clear idea of the fashion tendencies. Then, just a little later, you are almost sure to find at the enterprising shops copies of what you fancy at very moderate prices. The designers at these shops are not laggards in reproducing new models in the most satisfactory way.

For THE TOUR *of* AN ENGLISH ACTRESS

ONE of our favorite English actresses, Mrs. Oscar Asche (Lily Brayton), goes to Australia this spring, and realizing that original and wonderful gowns are essentials of complete theatrical success, she has ordered a large and varied wardrobe. From the thirty gowns which her favorite couturier has carried out to her design, three have been selected and are reproduced on page 46. In all Miss Brayton's gowns three things are noticeable: the simplicity and dignity of design, the lightness and fineness of the material and the exquisite blending of colors.

Among the morning dresses is a delicate peach-shaded linen. It is cut on simple lines with a panel decorated with tiny buttons reaching from the throat to the hem. The short sleeves are finished with cuffs of écru net, and the collar is fashioned of the same material with a narrow border of real old lace. The chief originality is a couple of square pockets, large, really sensible affairs. A second morning gown is built on the same lines, only in this case a royal purple linen has been chosen. Purple, the shade of the plum, will be in general favor for summer dresses.

The Russian blouse coat, although popular with the tall, slight woman, has never been so generally adopted as it deserves, for to many the cutting line just below the hips is not becoming. Although Miss Brayton is above the average hight and as slim as the proverbial "willow wand," she has chosen a modified Russian blouse effect for one of her afternoon dresses.

The skirt is of the softest black charmeuse, to which the blouse is joined. This bodice is made of a beautiful shade of sapphire-blue silk embroidered with conventional flowers in black floss silk. A panel of the black charmeuse continues up the back and front of the bodice, and is cut by a wide sash of black charmeuse.

A MILITARY COLOR SCHEME

To the right of page 46 is shown a blue serge walking costume with rather a new panel formed of wide black braid, which in turn is decorated with little black braid buttons laid on a band of bright tomato-red cloth. The sash-like belt and the bands on the sleeves are trimmed with buttons, but the tomato-red is omitted here. A simple collar and cuffs of cream muslin hand-embroidered with a tiny honeysuckle design completes the costume.

An original dress of cream-colored muslin has a tunic shaped in a point at the left side and draped up high on the right. A curious little coat of cream English embroidery is made into the dress; this appears to fasten by bands of embroidered muslin, although these bars are in reality worked into the dress of plain muslin.

A RADIANT OPERA CLOAK

But it is when one turns from sheer lawn and business-like serge to opera cloaks and evening gowns that the full charm of Miss Brayton's originality and daring color schemes is realized. One of the most beautiful coats, shown on page 46, is of a ninon-brocade almost completely covered with richly colored eastern designs. Beneath this glowing material, clusters of flowers are darned and slip-stitched in gold thread. The modiste has owned that it is the most beautiful thing that has ever passed through her hands. The gorgeous ninon-brocade is veiled with black ninon, which dulls the glaring purples, greens, blues, yellows and terra cottas and throws them into a harmonious background of blended rainbow tints, while the clusters of gold flowers stand out clearly. The long, deep revers are turned back to show the startling ninon unveiled, and the gold flowers fade to shadows. The hem is formed of black charmeuse, and there is a square collar of the same material at the back, which falls below the waist-line. Another beautiful coat to wear at the races or at evening receptions is made of a silvery blue shot with gold and figured with large gold roses, also in a darned design. This material is gauze-ninon, fine enough to pass through a ring, and yet substantial enough to slip muster as a brocade. The deep hem and revers are of panne in "opal green."

ESSENTIALLY ENGLISH EVENING GOWNS

One of the loveliest of Miss Brayton's evening gowns is of soft maize satin. The tunic is cut to a deep point on the right side and is bordered with a band of crusted gold appliqué which continues to the back of the tunic, and the little fish-tail train is made of this gold appliqué alone. The simple bodice is edged with dull gold beads, which are also festooned in three rows from the top of the bodice to the waist-line.

Another gown, shown on page 46, is made of ninon-brocade the groundwork of which is of the shade of velvety, flame-colored nasturtiums. This bodice, too, is bordered with dull gold beads. A novel feature is the little apron of black ninon hung slightly to one side; the hem of this is gathered to a point and clasped by an ornament of dull gold beads and flame opals. A large black velvet rose is tucked into the apron.

A third evening gown is made of lime-green brocade-charmeuse patterned all over with tiny gold fleurs-de-lis. The bodice is made entirely of gold lace, and is met by a bib of the green brocade which starts from the underarm seams. The waist is outlined with gold bead trimmings. The skirt has a curiously shaped train somewhat like the narrow, square train so popular of late, but it is cut down into a long point on one side. The skirt is slashed up the side to show a petticoat of gold lace like the bodice. The final beautiful touch is a buckle of Chinese jade set in gold. E. K.

The roll of the brim alone is a work of art, and the outlining band of roses is just the necessary touch of prettiness

Odd little touches on an oddly made gown of printed crépon and blue taffeta

Lilac chiffon panniers and a rippling old lace flounce give a softly broken silhouette

Smart ratine motor costume in a serviceable buff trimmed with white china buttons

WHAT SHE WEARS

Chic Models for Many Occasions that Have Emerged from the Paris Chiffoned Warfare Bearing the Marks of Spring Styles that May Prove Victorious

A Poiret head-dress of embroidered cloth of gold such as might have been worn by an Eastern Princess

SOME of the enterprising houses here have already received their first shipments from the Paris openings, and so a few, a very few, mesdames are already wearing their first new season's Paris gowns, and very charming are some of the creations our dressmakers have selected from the wonderful showing.

A wrap just received by a New York tailor is shown at the upper right of this page; it is made of a summer-weight ratine in reversible buff and white. The latter forms the lining and turns back to outline the neck and front opening which extends to about fourteen inches below the stitched belt of buff leather. Five tabs of the buff ratine trimmed with big white china buttons form the only trimming. An embroidered line of petunia silk outlines the white band and center of each button. The new feature of the wrap is a deep cape effect. From the belt in front to the edge of the skirt in back, the coat is cut in one piece; ten inches below the waist-line, the wide panel turns up in back and is caught at the sides under the belt; from there it hangs down perfectly straight.

A charming motor bonnet has been designed to wear with this coat. It is of buff and white straw edged with a band of white taffeta veiled with buff chiffon and trimmed across the front with a flat taffeta bow.

ODDITY OF CUT AND TRIMMING

The revived printed crépons in old-fashioned colorings when combined with soft taffetas have a charm that is delightful. One white crépon frock, on which is printed a blue, yellow and green design, has a little jacket of dark blue taffeta drawn in at the waist with a belt of the same material. The crépon skirt is draped up in the back under semi-circular tabs of taffeta, the lowest of which forms a slight train. The shirred blue net sleeve is slit from elbow to wrist, showing the bare arm. At the wrist the fullness is caught under a band and bow of black velvet. From the back of the lace collar hang four wide loops of black velvet; the two lower ones reach the belt. This is shown in the upper left-hand corner of this page.

LILAC AND OLD LACE

A dinner gown which will appeal to the owner of lace heirlooms is sketched in the second drawing at the top of the page. The foundation is lilac taffeta shot with blue. To this is applied the lace which forms a sharp point in the front of the skirt and falls in soft ripples towards the back; it is partly veiled in pannier effect with lilac chiffon. The bodice, made over a net foundation, has a yoke of white tulle. From under a tulle bow at the neck are drawn two bands of tulle which end at the bust, under a band of white satin which is crossed by a point of lace. Net ruffles finish the short chiffon sleeves, and a belt of the shot taffeta completes this quaint picture gown.

WRAP FROM A PARIS OPENING

Another one of these enterprising dressmakers has just imported an evening wrap of surpassing beauty shown in

the lower right-hand corner of this page. The material is deep pink satin brocade shot with gold, into which is woven a design of golden leaves. The rounded collar in back is of gold Milan lace, and the wide bands forming the cuffs and the deep hood are of gold-colored velvet, lined with the brocade. The hook and eye, made of wired cordings of the brocade, is a most original way of fastening the swathing end which is drawn closely about the knees in front and crosses to the left side in back. The wearer of this coat, to carry out the Italian Renaissance picture obviously intended, should arrange her hair low on the sides to cover her ears, catching it up in a single puff in back under a Florentine comb topped by golden balls.

MILLINERY FANCIES

Several centuries separate the mode described above from the fantastic Eastern head-dress recently conceived by Poiret. This independent French designer chooses to swathe the head so that little or none of the coiffure is visible. So it is with the helmet-like cap on page 49. It is made of cloth of gold, embroidered with cordings of the same material, outlined with white glass beads and set with pearls. A single, gold-colored, feathery aigrette emanates from the tiny peak in front and the fringe of glass beads, dropping on either side of the eyes, lends an air of mystery to the face.

In contrast to this bizarre confection is the garden party hat shown at the bottom of this page. The broad brim sweeps up on either side and is covered with pink crêpe, veiled with finely fluted white batiste. White satin loops of ribbon trim the crown, and close to the edge of the brim on the right side nestles a flat, pink-tinted chiffon rose with its complement of green ribbon leaves.

THE RAGE FOR GLASS BUTTONS

Taffeta is an ideal material for the elaborate afternoon tailleur, and the model sketched in the middle of this page is particularly chic developed in the new dark shade of petunia. The skirt is machine-fluted and hangs perfectly straight. The smart little jacket, opening to the waist-line, is edged with a plaiting of white batiste which also outlines the cuffs. Glass ball buttons of the same shade as the silk trim the tabs on the sides of the coat and the cuffs. On the front of the batiste waist are a double row of glass buttons and tiny loops of Louise-blue and red silk. The wide collar and cuffs of the batiste are finished with a hem of *à jour* stitching. The smart purple hat has an upturned brim edged with petunia ostrich feathers and a feather fantasy to match.

THE SERVICEABLE SILK COVERT

A suit made up in the new silk covert in a sand color will prove very serviceable. Such a model is sketched in the left-hand corner of this page. The sides of the jacket are slightly puckered under the panel in back and the same idea is repeated on the skirt where it laps over on one side and the fullness is caught under three narrow plaits. Flat white glass buttons ornament the front and back of the oddly cut coat and outline the slashed cuff in which is set a narrow frill of plaited batiste.

THE FANCY NECK RUCHE

The 1870 neck ruche has been revived in all hights, plaited, fluted and ruffled. One sees it as a collar worn above a low-cut dinner or theatre gown; it finishes the neck of the dressy blouse or afternoon costume or, narrowed to an inch or half-inch frill, it adorns the Dutch neck of the tub frock. It is fashioned into a collar like those on the Continental uniforms—straight, upright affairs that shield the back and sides of the neck, but leave the front entirely free.

Vogue will cut to order from measurements any of the models sketched in the pages of "What She Wears." Skirts without foundation, $2.50; *with foundation,* $3. *Bodices and Short Jackets without sleeve,* $1.50; *with sleeve,* $2. *Princess Gowns with sleeve,* $4. *Three-quarter Length and Long Coats,* $3.

A machine-fluted skirt that retains its slender lines—the colored glass buttons are distinctive features of this petunia taffeta tailleur

Sand-colored silk covert is a most practical material for an everyday suit

A lingerie hat built on graceful sweeping lines for the garden party

Rich brocade, velvet and gold lace form this period wrap of the Italian Renaissance

A PUBLIC EXHIBITION OF SOCIETY'S LATEST FAD, THE FOLK DANCE, WAS RECENTLY GIVEN FOR THE BENEFIT OF THE GIRLS' BRANCH OF THE PUBLIC SCHOOLS' ATHLETIC LEAGUE

Miss Angelica Brown quaintly costumed for the Russian Cossack dance in which she took part

Photographs copyrighted by Powers Engraving Co.

Mrs. Lorillard Spencer, Jr., Mrs. Charles Van Rensselaer, Mr. Roland Palmer and Count A. Montgelas, who danced in the "Fjallnaspolska," the national dance of Sweden

Miss Lucy Brown, who led the Russian Cossack dance, and Mrs. George Wathen

Mrs. T. J. Oakley Rhinelander was a member of the company of Swedish dancers

BY A LOOSE PLAIT HERE AND A SCANT RUFFLE THERE, THE BROKEN SILHOUETTE IS MARKING ITS PROGRESS WITH GENTLE INSISTENCE

For descriptions, reverse views and prices of patterns see page 106

SEEN *in the* SHOPS

Good-style Frocks and Suits, Appealingly Low in Price, that Will Prove Welcome Additions to the Spring Wardrobe

Black charmeuse with touches of black velvet is a smart combination for afternoon wear

FEW spring wardrobes are so complete that their owners will be unwilling to add a costume or two when told of a specialty shop where can be found copies of many of the best imported models at remarkably low cost.

A SUIT OF DOUBLE FUNCTION

The sketches on this page show three of this shop's many attractive models. In the middle drawing is reproduced one of the smartest suits of the season in navy blue serge and black satin, designed so that it may be worn as a dress or worn with a separate blouse, in which case the jacket would fulfill its proper function. The panel down the center-front of the skirt is composed of two box plaits effectively trimmed with three groups of three oval, loop-shaped ornaments of the serge, embroidered with black silk and finished on the outer edge by black braid buttons. On either side of the panel is an inserted gore of black satin, and over the hips and forming a box-plait panel in the back the serge is again used and is joined to the satin by a lap seam. The skirt is hung from a high inside belt and fastens at the left side under the box plait. The trig jacket has a serge panel down the center-front on which are repeated the serge ornaments and braid buttons, but the remainder of the jacket is made of black satin, cut with a seam down the outer side of the sleeve. From the low throat opening the jacket fastens down the front with hooks and eyes which are cleverly concealed. The waist-line is slightly raised, and a short peplum emphasizes the still prevailing straight lines. An enlivening touch is supplied by the collar and cuffs of fine, cream-colored batiste, hand-embroidered in a dainty design. The jacket is lined throughout with white China silk and finished to perfection.

SERGE WALKING DRESS

In serge also is the dress shown in the upper right-hand corner. The bodice is strictly tailored and finished around the neck by a small satin collar which lengthens into narrow revers. These cross in front and the right side, which laps over to the skirt fastening, gradually diminishes in width. Inside the revers is a piping of white corded satin, which softens the neck and brightens the bodice. The plain sleeves are set into the armhole without fullness, and are finished below the elbow by a deep cuff of black satin piped in white. The skirt is straight and narrow, but over the hips it is given a peplum effect by a piece which starts at the left side and slopes gradually until it again meets the lap seam. Four large round serge buttons are encircled with satin cording, which also forms the loops which fasten the frock. The waist-line is only slightly raised in front, but under the arms and in the back it is decidedly high. A double row of satin cording makes a neat and inconspicuous finish. The material and workmanship expended on this frock would justify a larger price than that of $25 which is asked for it.

As a complete frock or fulfilling its proper function as a suit, this model is equally attractive

The ornamental fastening of the simulated peplum gives distinction to this walking dress

BLACK AFTERNOON GOWN

An effective model in black charmeuse with touches of black velvet is sketched in the upper left-hand corner. The bodice, lined with white China silk, is made with a deep, open V and revers crossing just above the waist-line. There is no fullness on the shoulder, and the loose armhole is finished with a narrow cording. The cuffs of the three-quarter sleeves are prettily shaped, and are trimmed on the outer side with three velvet buttons and buttonholes, corresponding with those on the revers. White net veiled with black chiffon fills the deep V, at the base of which are two cross-pieces of Alice blue satin ribbon, which give the only touch of color on the gown. An attractive note is a small inner vest effect of white chiffon dotted with tiny black velvet buttons. The collar is high and is finished at the top by narrow plaiting of the net. The most striking feature of the skirt is the broad band of charmeuse, edged at the bottom with black velvet ribbon, that starts at the left side and wraps around the skirt, joining in the front with black velvet buttons. At the center back the sloping band, joined to the skirt by narrow cording, forms a box plait. Black velvet ribbon is used for the girdle, which at the back falls in two straight lengths, forming a panel sash. This makes a charming gown for afternoon bridges or receptions. It may be ordered in any color for $50.

THE MODISH TAFFETA

From a smart shop just off the Avenue come the models illustrated on page 54. The first frock, made of the modish

Three-piece suit of taffeta simply trimmed with ruches of the same dark blue material

taffeta, has a novel jacket, or rather a mere excuse for one, that is quite charming. It is made very simply with a single revers and an applied double row of shirring and a narrow ruche. The sleeves are elbow length with an attractive turnback cuff. The novel feature is the peplum effect, produced by three rounded tabs, one on each side in front, and one in the back. The belt of the folded taffeta fastens at the left side under an ornament of the shirring and ruche. The straight skirt is given an overskirt effect by the applied ruche, which forms a panel in the center-front and continues around the skirt four inches from the bottom. The bodice is entirely concealed, but is quite elaborate enough to wear as a reception gown without the jacket. Cream-colored filet lace forms the underblouse, which is veiled with blue marquisette. Over this are bretelles of taffeta, which widen as they reach the waist and over the shoulder form epaulets. These bretelles are outlined by a dainty ruche. Finishing the collarless yoke is a simple design of gold metal embroidery, while in the center-front is a large design of the same trimming, which shows effectively when the jacket is worn. The sleeves are three-quarter length and have an effective cuff of gold lace, edged with a taffeta ruche. The price of the suit is $62.50, but the gown may be bought separately for $37.50.

A WHITE EMBROIDERY SUIT

White hand-made suits are rather apt to be high-priced, but oftentimes, if one does not object to machine-embroidery, one can obtain most attractive models at very much less cost. Such objections are likely to be overruled on seeing the suit reproduced in the third drawing. It is made of white voile on which filet lace and embroidery are delightfully combined. The graceful lines show through the transparent coat, which is a decided cutaway and hangs straight from the shoulders. The collar, a deep square in the back, and the cuffs are composed of filet lace, edged with embroidered banding, and the bottom of the coat is embroidered in a conventionalized wild-rose design, which at the bottom is cut to follow the design of embroidery, forming square tabs of about three inches in length. The same treatment is repeated on the skirt above the hem of voile and filet lace. The collarless waist is made of bands of filet lace and embroidery. Down the front is a row of tiny black velvet buttons, and the girdle is of black velvet ribbon. With the coat the price is $47, without it the gown costs $31.50. This same model, with the coat, is made up in linen for $52; without it, for $34.50.

A fresh daintiness characterizes this dotted Swiss morning frock

SWISS EMBROIDERED MORNING FROCK

Among the cheaper gowns is the second model illustrated on this page. It is very simple, but has a charm the sketch cannot show, for it lies in the daintiness of the material. It is not an expensive fabric—just dotted Swiss with fine corded stripes in clusters of four, embroidered with dots of delicately shaded pink silk. Voile is used for the square collar and turnback cuffs, which are bordered by a band of the Swiss and pink dots. This model fastens down the side front, and following the line of the fastening is the same dainty border which continues around the bottom of the skirt, giving the effect of an overskirt. At the waist is a double ruche with the dots in the center. This useful little frock is well worth $14.75.

CLEVERLY PLACED TRIMMING

In the fourth sketch is shown a smart gown of dark blue crêpe de Chine, trimmed with macramé lace, so extensively used this spring. The designing of the bodice opening is rather unusual. The collar of macramé lace is edged with a band of tucked material, and filling the rounded opening are fine net and lace; the latter shows again just above the waist-line. The plain sleeves end in cuffs to match the collar. The skirt is straight and narrow, is slightly gathered into the waist and finished by a double row of shirring and an upstanding frill. On the left side is a narrow panel of tucked crêpe de Chine, broken just above the hem by the material, which buttons over, carrying out the trimming effect on the bodice. In the center-back is a box plait stitched halfway to the hem. Price, $39.50.

MILLINERY CONSIDERATIONS

The first expressions of the new spring millinery adhere to the tailored type so smartly exploited in the latest of the winter modes, are close-fitting and set well down on the head, with ample crowns and narrow rolled rims. These shapes look best trimmed with one of the numerous feather or floral cocardes which are devised in so many novel conceits.

Smart and distinctive is a walking shape in black Milan, built much on the lines of a square-crowned Derby, or the style of hat we associate with Beau Brummel's costume. The crown is some five inches high with a square top. The narrow, straight rim slopes down slightly, terminating in a narrow, rolled-up edge. This model lends itself admirably to the modish upstanding trimming of a cocarde caught to the crown directly in front. Price, $4.25.

Clever treatment of embroidered tabs on an all-white lingerie suit

A good-looking tricorn model with low broad rolling sides and round crown is made in Milan straw in brown, blue and burnt-straw color and black. This model needs but the trimming of a side feather cocarde or a floral ornament to make it a smart-looking walking hat. The price of this shape in the colors named is $3.50.

Ever so smart and spring-like is a model in finely striped black-and-white crin, which gives a soft gray effect. The model is built with a large round crown and medium-sized rim with a two-inch rolled-up edge faced with black velvet. This style of hat may be effectively trimmed with an encircling close wreath and upstanding spray in cocarde effect, or it may be draped with folds of ribbon and finished with one of the new smart conceits in wings. It is priced at $6.95.

THE PARISIAN COCARDE

All manner of attractive and distinctive fancies in cocardes are displayed in the latest Parisian millinery. The tendency of trimmings to mount high gives special *cachet* to this simple form of trimming. A slender, foamy ostrich cocarde is made of a succession of four puffs of flues topped by an aigrette-like spray of the flues. This feathery novelty appears in white and is priced at $2.95. Another cocarde is formed of tiny wing tips bunched together solidly at the base and spraying out in feathery effect at top. Price, $2.45, in black and white.

Bushy, upstanding hackle feathers caught at the base by the new narrow and gracefully curving wings termed fish-tail, constitute a distinctive ornament which may be had in black or white for $1.95. These fish-tail wings are long and slender and turn gracefully, suggesting a fish's tail in its swishing motion, and are made in merle or iridescent coloring, lined with old-rose, white or green.

DO NOT FORGET

that the VOGUE Shopping Department is always ready to execute for you, without charge, any commission which you may send it. We will buy for you any articles editorially mentioned or advertised in VOGUE, and also any other desired articles, provided they can be obtained in New York, London or Paris. Or we will be glad to send you the names and addresses of the firms where these articles may be purchased. A letter will bring full particulars, especially if you will state your wants in detail.

The quiet distinction of self-trimming and a bit of good, heavy lace

The fullness plaited in at the left side is balanced by a huge crushed bow on the right

Children's modes may follow those of grown-ups without making them small editions of adults—Hat from Hollander

Adaptation of Pierrot's conical cap —the careless arrangement of trimming gives the childish touch

THE YOUNGER GENERATION

THE clothing of little maids is unusually pretty this season, for the modes of the grown-ups, which theirs follow but do not slavishly imitate, seem particularly adapted to them. There is a separate precept for the gowning of femininity in every one of its many stages. For the younger members the text runs: a simple, unaffected interpretation of line, following the prevailing modes but expressive of the individuality of childhood. The French are particularly happy in these adaptations. They are too imaginative and sensitive to permit of caricature by allowing miniature reproductions of women's modes, nor would they give consent to a crude simplicity bereft of the charm of variety.

A BANDBOX FROM PARIS

Practically happy have been the efforts of the French designers in their millinery creations for the younger generation. Most charming of all are the little lingerie or straw bonnets with their drooping lines, huge crushed bows of soft taffeta, dainty lace frills and rosebud trimmings. Illustrated at the top of the page are three exquisite Parisian hats, simply yet originally treated, which offer lovely framings for childish faces.

Especially demure is the model in the first illustration,—a fitted cap, inspired by the caps of the small maids of Brittany, with a drooping ruffle of broderie Anglaise. The fullness is drawn to one side in soft plaits. A wide band of pale blue taffeta ribbon starts under the plaits, stretches across the front and ties in a loose, fluffy bow at the opposite side, giving breadth and symmetry to the outline.

Frills of deep cream-colored Valenciennes lace form a soft halo on the edge of the Charlotte Corday shape of Milan straw shown in the second illustration. The edge from which the lace ruffle droops is finished with a cording of old-blue satin. Caught to one side on the band of straw circling the crown is a nosegay of softly tinted pink rosebuds.

A childlike adaptation of Pierrot's cap is shown in the third illustration. The hat is of white Neapolitan straw shaped into a soft pointed crown and a close drooping brim. Wide pale blue taffeta ribbon encircles the crown and forms a large flowing bow at one side. A cluster of pink La France roses trims the other side; it is laid low on the brim, and one heavy-headed full blown flower nestles close to the hair beneath the wide, rippling brim.

Taffeta, the supreme material in this season's modes, has invaded the domain of the younger generation with happy results. Smart little taffeta bonnets designed on childlike lines are among the newest innovations. One charming model is designed in changeable blue and gold taffeta with a soft puffed crown and a plaited ruffle which drapes the wide frame and is caught up with lines of rosebuds; the first encircles the edge of the puffed crown, and the second catches down the plaited ruffle some two inches from the edge.

A CHILDLIKE APRON TUNIC

An unpretentious morning dress consists of an underdress of pink and white striped gingham with coin spots of pink on the white stripes, and a tunic. The neck is cut round and the sleeves are merely short, scant puffs finished with narrow cuffs of pink. The apron tunic of rose-pink linen almost covers the frock and fastens on each shoulder with a single white pearl button. A modish line of eight similar buttons trims the sides which are caught together low under the arms. A great drooping hat of natural-color leghorn draped with a white silk scarf with long sash ends in back is worn with this frock.

A DROOPING WAIST-LINE

Very becoming to the growing child in its loose, supple lines is the frock illustrated in the first sketch at the bottom of the page. The material is one of the new figured crêpes in Saxe blue splashed with irregular red scrolls. The yoke of plain blue crêpe is shallow across the shoulders but is deeply rounded in front. Bias folds of blue silk outline it and velvet buttons on one side of the yoke and loops of blue silk on the other give a pretty touch. The short kimono sleeves puff slightly at the elbow where they are caught into bands of blue silk. The long, slightly bloused waist, drooping gracefully at the sides, is joined to the gathered two-piece skirt and finished by a cording of blue silk. Two rows of velvet-covered buttons, one down each side, trim the softly gathered skirt from waist to hem.

UNITY OF TRIMMING.

A tub frock in cream-white linen, combined with blue and white plaid linen, is illustrated in the second sketch. The over-blouse, slashed to the waist so as to form a front panel, runs up over a plaid guimpe. The same effect is reproduced on the skirt where the slashed tunic falls over a plaid underskirt. Groups of pearl buttons trim the white linen panels. The waist is belted narrowly with a stitched band of white linen and buttons at each side over the front section, which is just as wide as the front panel of waist and skirt. The design is excellent for a growing child, for it gives the long lines needed by the plump girl, and is also an exceptionally graceful model for a short one.

Quaint and charming with its high Greenaway waist and youthful tunic skirt is the frock of the third sketch. Red silk crêpe embroidered in blue forms the tunic for an underdress of dark blue satin. Black silk buttons form a line down the center-front seam which continues the slit introduced to reveal the underskirt. The yoke and puffed under-sleeves are of blue chiffon. Blue and gold embroidery forms a V-trimming band on the satin yoke, edges the sleeves and is displayed in the motifs worked on the tunic.

A NOVEL LINE

The well-cut tailored frock illustrated in the last sketch is developed in heavy dark blue linen with collar and cuffs of fine white batiste outlined with Irish lace. The waist is designed with a front closing which curves off to one side and is continued on the skirt to the length of a rather deep yoke. The sleeves are set in stitched armholes. The batiste cuffs turn back over narrow under-sleeves of linen buttoned at the side. The stitched belt is of linen, though patent leather may be substituted, especially if the model is made up in serge for which it is well adapted. The batiste collar with its Irish lace trimming forms a broad sailor collar in back.

The drooping waist-line gives a smart individuality — *Unity is achieved by slashed openings on waist and skirt* — *A modernization of the quaint Kate Greenaway modes* — *This model makes an excellent school or traveling frock*

Note:—Vogue will cut patterns of the models shown on this page at the following prices:

Children's Clothes (up to 10 years). Whole dress or long coat, $1.00; guimpe, blouse or skirt, 50 cents.

MISS LOUISE DREW, SPECIALLY POSED FOR VOGUE IN THREE OF THE GOWNS SHE WEARS IN "A SINGLE MAN," IN WHICH SHE IS ONE OF HER FATHER'S LEADING WOMEN

Rose chiffon hung over a foundation embroidered cream batiste

Apple-green crêpe de Chine trimmed with Chinese embroidery

An evening gown of white satin, with a blue net tunic embroidered in crystals. The left shoulder is of pale pink chiffon

SEEN ON THE STAGE

Two Good New Comedies, "Lady Patricia" and "The Truth Wagon" Brighten the Last Days of the Season

ENCONIUMS to Mrs. Fiske on the splendor of her genius lack the charm of novelty, but, while her acting continues to render them imperative, we have no voice but to obey. Without further parley, then, and sustained by the knowledge that we do no less than serve the truth, we say that in no twist or turn could any actress we have ever seen better by a hair's breadth any portion of the performance of "Lady Patricia," which Mrs. Fiske is now giving at the Empire Theatre. It is mordant, keen-edged, satirical comedy. It quivers like a spark along the edge of farce, but never slips under. It blazes, illuminates and disenchants. In the end it heals with kindliness. It is a performance in ten thousand. As a tribute to its power, the charming person next to us said sadly, at its close: "I am sure that I can never look a love scene in the face again."

Mrs. Fiske is, as usual, some seven leagues ahead of her play. "Lady Patricia" is by Rudolph Besier, the author of "Don," which the New Theatre played two seasons ago; and this second comedy is not comparable to the first for originality and large perception. It has, however, the one remarkable character played by Mrs. Fiske, which is clear, concise, consistent; and it has brilliant lines. The titular part was drawn from life—was, in fact, everywhere recognized for Mrs. Patrick Campbell, who had the singular grace to play the rôle in its first production.

Mrs. Fiske appears in a comedy which Mrs. Campbell played in London

Chapine, the French prima donna, first seen here in "The Rose of Panama"

Lady Patricia is a languorous person, given to reclining in low chairs at sunset, swathed in becoming draperies, and reading aloud to the echoing air the poems of Christina Rossetti. She is married to one *Michael Cosway*, himself a male edition of the same type. She is nourishing the romance of her soul on a love affair with young *"Bill" O'Farrell*, to whom the poems, as read to him by the drooping *Lady Patricia*, are "simply ripping." *Michael*, feeling with *Lady Patricia* that his marital love "goes no deeper than the intellect," is warming his poetic fantasies in the glow of young *Clare Lesley*, who encourages him with specious interest in "the nebula of Andromeda." The father of *Clare, Dean Lesley*, and the mother of *"Bill" O'Farrell* have elected the romance of the youngsters, and manage finally to bring it about, after disentangling each from his "secret and unhappy passion."

FIRST AND LAST ACTS BEST

Beyond Mr. Besier's felicity in concocting clever lines, and in limning the character of *Lady Patricia*, there is nothing in his new comedy worthy of the author of "Don." Wait, we were forgetting the gardener, *Baldwin*, who all but ranks with *Lady Patricia* herself. True, he has more of the alloy of mechanical farce than the lady, but he has several supreme moments.

The first and last acts of the piece are much better than the second, which is built along the general lines of a musical comedy libretto. In this act, *"Bill,"* who has tired of *Lady Patricia's* mooning and is healthily in love with *Clare*, is in pursuit of solitude in the Cosway gardens. *Lady Patricia* is trailing after him, never quite catching up. *Clare*, having wearied of the "nebula of Andromeda" and being more than a little in love with *"Bill,"* is trying to escape the pursuing *Michael*, and succeeds only at the cost of ceaseless vigilance. The four rush through the summer house, built in an old oak tree, at brief recurring intervals.

The procession seems in danger of continuing thus fruitlessly for hours, when the mother of *"Bill"* and the father of *Clare* come up to the summer house and fall into a dispute over their children. Both repudiate the current gossip that their own darlings can be having a "secret and unhappy passion." Each offers to prove his contention to the other. Opportunity presents itself. *Lady Patricia* is seen coming with the captured *"Bill."* Mother and father hide, and a love scene follows, in which *"Bill's"* reluctance is concealed under *Lady Patricia's* forthright ardor. Mother is appalled at *"Bill's"* depravity, and father is triumphant in the argument. Then *"Bill"* and *Lady Patricia* leave, to give place to *Michael* and the outgeneraled *Clare*, and the next love scene horrifies father and entrances mother. It might have been laid out with a stop-watch and a footrule. Where was the joyous spontaneity of "Don" when this French farce was in the making?

LAST ACT MAKES REPARATION

The last act, however, redeems all offences. Here mother and father, having manœuvered *"Bill"* and *Clare* into each other's arms, await *Lady Patricia*, who is coming to *Dean Lesley* to "confess." After this "confession," which is the high point of genius in Mrs. Fiske's performance, mother demands that *Michael* be told. *Lady Patricia's* horrified refusal and her fixed determination to be tragic to the end, eventuate in a scene so full of pure comedy that we will not spoil it for you by trying to describe it.

Mrs. Fiske has put into Leslie Faber that smooth urbanity which makes him seem like Frank Worthing. Ernest Stallard's *Baldwin* is a superlatively fine impersonation. Henry Stephenson, who was in the "Becky Sharp" company, played *Dean Lesley*, and the delectable *Clare* was deftly done by Maud Gilbert. Shelley Hull was cleverer than usual as *"Bill."* The whole company was trained to a nicety, so that no point was lost, no effect marred. Such exacting stage direction as Mrs. Fiske's produces ensemble harmony the like of which cannot be found elsewhere, unless one except the John Drew companies. The production itself was a beautiful one, especially the first two acts in the oak-tree platform. The lights were handled admirably. The net results of Mrs. Fiske's labors on the Besier comedy give her every reason for pride.

"THE TRUTH WAGON"

TO every man his vision of a Sabine farm, but for every newspaper man let there be installed thereon the plant of the "ideal newspaper" or the vision is not worth the holding! Thus Hayden Talbot, newspaper man, when he writes a play, must needs make it about a newspaper that, marvel of marvels, dares to speak the truth, and, miracle of miracles, does in the end make money thereby! He tells you how it is done in "The Truth Wagon," at Daly's Theatre.

We are convinced that no newspaper man ever wanders far from his first tether, whatever his outward circumstances may come to be, and we believe that to his dying hour he peoples his dreams with that army of sublimated workman who shall bring to pass the long-pondered perfection of "his own sheet." We go further and believe that

Gertrude Bryan, who sings the title rôle in the captivating "Little Boy Blue"

Florence Nash, who, with Joseph Jefferson, plays a de Mille sketch called "In 1999"

Adele Blood in the title rôle of the morality play, "Everywoman," now in its second New York run at the Herald Square Theatre

Muriel Starr, the leading woman in Hayden Talbot's new comedy, "The Truth Wagon"

Mr. Talbot, newspaper man, would rather write a bad play about a newspaper than a good play about anything else.

Which is not to say that "The Truth Wagon" is a bad play. It is, on the contrary, one of the few good ones of the season. But because we hear dimly the clatter of linotypes on our own small Sabine acreage, we know how dearly Mr. Talbot loved his subject, and we half suspect that that is why he worked so well.

A young man whose "aberrations from nice accuracy" have given him the country-wide title of "The Little Joker," is sworn to total abstinence from lying by his wealthy father, who wants to be governor of New York. The pledge is to last ninety days, during which time the boy, who has just received a legacy of a quarter of a million dollars, is to speak the absolute truth. As reward, his father is to grant him any request he shall make, except for money. From this point Mr. Talbot could have fallen easily into farce, after the manner of Sir William Gilbert's "Palace of Truth," but some benign influence kept him in more profitable pathways. The pledged young man is led to buy a moribund newspaper called "The Truth" with a part of his legacy. With what remains he plans to conduct his paper on lines of rigorous honesty. His first "lead editorial" has a peroration: "In the future we will garner truth with the same avidity as heretofore we have dug up scandal and lies." How he carries his schemes through and finally wins his "star reporter" for wife, Mr. Talbot will tell you himself, at the playhouse.

ATMOSPHERE ADMIRABLY PRESERVED

"The Truth Wagon" makes the necessarily limited appeal of the newspaper office as catholic as is possible by its comedy. The "atmosphere" remains well in the middle distance and does not render confusing to the uninitiated the main theme of the story. It requires a high quality of art to select from an environment as familiar as that of a newspaper office is to Mr. Talbot, only those things which are universally appealing. The play has structural interest enough, in fact, to please even without its charming background, though we should be sorry to lose that enchanting second-act newspaper office.

During the first few nights of the engagement, the piece suffered badly from lack of rehearsal, though it had the hardihood to survive the blight. Another disability, more serious, was the performance of the leading man, Max Figman. Instead of learning to pronounce his lines so that they could be understood at forty paces, Mr. Figman put in his time on his facial expression, and we must say for him that he gave us more facial expression than we have seen in a long time. There was a new sort for every other word, with blank spaces intervening, like the chariot-race sign on lower Broadway. For characterization, he substituted unpleasant flippancy. Edwin Arden, with his customary knack of capturing honors, played the old newspaper man, *William Dean*, in a spirit of quiet fidelity which made him easily star of the company. James Wilson seemed to be afraid of his part. Muriel Starr was delightful. Little Georgie Mack did less for his part than the part did for him, but he played with a fine ring of authority. Lucile Watson has abandoned the crouching attitudes she was assuming in "Just to Get Married," for which we give thanks. She now stands straight as a little drum major, and looks, as she speaks, every inch the aristocrat.

A LATE LAMENTED PLAYLET

INSTEAD of reading the last rites sorrowfully over the defunct "Fatted Calf" in which Cyril Scott played a handful of performances, we propose to shock the shrouded stillness of its storage grave with a militant sermonette. Its author, Arthur Hopkins, and its star, Mr. Scott, have need that somebody mount the tail of the cart and trumpet the story of their afflictions, and if, in answer to this solemn urgency we must flout the requiem silences with recriminating turbulence, so be it.

That poor little play died of criminal neglect. Like "The Truth Wagon," which followed it, it required efficient preparation, and failing that, at least the crude swiftness of movement which gives vitality. The managers did not allow of the first, nor could the half-schooled actors give the second. "The Fatted Calf" loitered and groped and doubled on its tracks and frittered its strength in aimless wanderings, with never a kindly soul to lead it back to cover till it had the strength to walk straight, and all the while the public looked on astounded that it should be asked to pay to see the sorry spectacle.

For instance, to get to straight cases, one of the actors, who in all charity shall be nameless, had to get every other line or so from the prompter, who spoke in stentorian tones that all the world might hear. Thus we had two full sets of dialogue, when one would have been ample. In a little play which should have been all delicacy, with swift-playing gleams and sparkles in every lightsome line, we had that ponderousness of speech which comes of being unable to remember more than one word at a time. Then, poor Mr. Scott, who probably tried to carry the whole script in his head as a first aid to the company when it forgot what it had to say, managed to save for his own part only such small energy as made it a passingly fair imitation of Clifton Crawford.

THE PLAY ITSELF WAS GOOD

This would seem impertinently unfair to a play which had already given up the ghost, were we not presently about to say how good it really was, and how clever the actors, had they had a chance.

For such was the case. Mr. Hopkins had an excellent idea, namely, that there is more power in thought than he who runs may read. His characterizations were careful and consistent, his lines incessantly witty. Mr. Scott is a suave and dextrous actor in certain parts. Robert Drouet is sturdily attractive. Ruth Shepley is not one of our favorites, but we presume she has her points, since she continues to get parts worth playing in Broadway companies. Margaret Greene and Ann Warrington were clever and effective. We have already mentioned Frank Hatch, but we will not tell you where, since at the moment we had a generous impulse to shield him, and charities already accomplished should be allowed to stand.

"THE OPERA BALL"

IT is never of consequence what may happen to be the piece in which Marie Cahill is appearing. This season it is "The Opera Ball," and if you want to know more about it, its programmes have information on all points of authorship. Our sole concern with it is that Miss Cahill may be found there, and that for our patience in weathering its stupidities we are rewarded by the flashes of her peculiar genius. RUTH HALE.

A cunning use of velvet ribbon on bodice and sleeves and at the top of each hemmed flounce

Severity of line in a negligée relieved by graceful, lace and chiffon shoulder draperies of uneven length

Dinner gown of figured, royal blue silk, draped with gold-colored chiffon and coarse-meshed lace

THE VARIABLE TUNIC IN ONE MODEL RESEMBLES A SURCOAT AND IN ANOTHER BECOMES A DRAPERY OF ERRATIC LINES—A CLEVER VEILED INTRODUCTION OF VELVET RIBBON

KEEPING UP APPEARANCES

Many a young woman, finding her dress allowance suddenly reduced to very modest proportions, relaxes almost every effort to keep up appearances.

Confident that some day she will again be able to indulge her every caprice at the dressmaker's and milliner's, she cares little how her clothes look in the interval.

But the clever woman who insists on keeping up appearances will find a welcome moral in the letter printed on this page.

And every woman, young or old, bride or spinster, whose wardrobe must be the product of her own ingenuity and possibly her own handiwork, will find in VOGUE PATTERNS the direct, easy and economical route to real distinction in dress.

Her Letter

New York, January 4, 1912.

Dear VOGUE:

I am a married woman in the early twenties, with $500 a year on which to dress. My friends spend thousands to my few hundreds, but through VOGUE *I have been able to dress in better taste than most of them.*

With a talent for sewing to aid me, VOGUE PATTERNS *have proved invaluable. My wardrobe, because of its smartness, has caused many a woman to ask me "who made my beautiful clothes?"*

A year ago last Fall I began to use VOGUE PATTERNS, *and I find that my last season's clothes are in good style this year. I have made, unaided, three tailored dresses, two silk afternoon dresses and two evening gowns—besides three lovely blouses. My materials are excellent, but I rely on good lines rather than expensive trimmings.*

In your November issue you gave me a splendid hint how to remodel an old suit. You would be surprised if you could see my FRENCH creation!

Yours sincerely,

(Mrs.) ——— ———

CHARACTERISTICS OF VOGUE PATTERNS

Sizes, Prices and How to Order

VOGUE PATTERNS are distinctive and advanced in design, smart in cut, yet simple to execute. They are cut by hand, in three colors—linings in brown, trimmings in green and all other parts in straw colored tissue. They are accordingly excellently adapted for work in the home, or under the guidance of less experienced dressmakers.

VOGUE PATTERNS are cut in sizes 34, 36, 38 and 40 bust measure, and 22, 24, 26 and 28 belt measure. Prices, 50 cents to $1.

If desired, patterns will be pinned together to show exactly how the garment is to be put together. Prices, $1 to $2.

When ordering, be sure to state size and give the style number of the pattern desired. Remittances may be made by cheque, bills or money order.

Cut to Order Patterns

For those who wish their personal ideas carried out in their gowns, VOGUE cuts patterns to order from original designs or from sketches appearing in VOGUE. Our charges for this class of pattern are relatively low.

SKIRTS without foundation, $2.50; with foundation, $3.

BODICES AND SHORT JACKETS without sleeve, $1.50; with sleeve, $2.

PRINCESS GOWNS with sleeve, $4.

HALF LENGTH AND LONG COATS, $3.

MISSES' CLOTHES (from 12 to 16 years). Whole suit, gown or long coat, $3; any part of costume, $1.50.

CHILDREN'S CLOTHES (up to 10 years). Whole dress or long coat, $1; guimpe, blouse or skirt, 50 cents.

NOTE.—We will send a full set of waist-linings and sleeves, in seven sizes, from 32 to 44 bust, cut in heavy paper, for $3; or in cardboard for $7.

2043-G 2106-G 2050-G 2042-G 2039-G

VOGUE PATTERN DEPARTMENT

NO. 2036-G.—Dainty blouse of charmeuse and tucked chiffon. The model has the new drop shoulder with defined armhole and a vest-front effect. Tucked chiffon forms the vest, over which a pointed bib section of charmeuse is draped up, and the chiffon is seen again in the side slashes on the lower part of the bodice. A line of graduated buttons forms a trimming on either side. The model requires, in medium size, 1½ yards of charmeuse, 44 inches wide; 1¼ yards of chiffon, 44 inches wide. This pattern is cut in sizes 34, 36, 38 and 40 bust. Price, 50 cents.

No. 2039-G.—Smart coat of taffeta quaintly trimmed with puffings of the material. The high-waisted side closing is fastened by a primly looped bow of black velvet. The model is designed with a draped collar in rounding outline, forming a hood effect in back. The fronts are cut away roundly below the closing, and are bordered with a wide corded puffing of the taffeta finished on the outer edge by a plaiting of the taffeta. The model requires, in medium size, 5 yards of taffeta, 36 inches wide; ½ yard of black velvet, 2 inches wide, for trimming bow. This pattern is cut in sizes 34, 36, 38 and 40 bust. Price, $1.

2036-G

No. 2042-G.—Draped negligée of crêpe de Chine and chiffon trimmed with bands of embroidery and silken ball fringe. The model has a foundation of the crêpe de Chine with a drapery of chiffon crossing on the bodice in front and continuing over the shoulders, to hang from there in a straight drapery outlined down the sides and about the square train with ball fringe. The chiffon sleeves, cut in one piece with the back drapery, hang in deep pointing ends weighted with silk tassels. The model in medium size requires 3¾ yards of crêpe de Chine, 44 inches wide; 2½ yards of chiffon, 44 inches wide; 2 yards of trimming bands; 4 yards of ball fringe; 2 tassels. This pattern is cut in sizes 34, 36, 38 and 40 bust. Price, $1.

No. 2043-G.—French model, composed of pastel-blue chiffon draped over a foundation of peach-blow charmeuse and having trimming bands of Irish insertion and a deep flounce bottom of black satin. The chiffon waist drapery forms caps over the short sleeves which are trimmed with insertion and have cuffs of charmeuse. The model in medium size requires 4 yards of charmeuse, 44 inches wide; 3 yards of chiffon, 44 inches wide; 1¾ yards of lace, 1½ inches wide; 4 lace rosettes; 2 yards of lace bands, 2½ inches wide; 1¼ yards of black satin, 36 inches wide; 1½ yards of velvet ribbon. The waist pattern is cut in sizes 34, 36, 38 and 40 bust; the skirt in 22, 24, 26 and 28 waist measure. Price, 50 cents for each; $1 for entire gown.

2108-G

No. 2050-G. — Distinctive design in linen crash with pointed lace collar and Irish crochet ball trimming. The waist closes to one side in front, outlined by a full-length revers in pointed outline, which design is repeated on the opposite side. A trimming line of buttons and tabs runs down the closing. The model requires, in medium size, 4½ yards of 36-inch material; ¾ of a yard of ball trimming; ⅞ of a yard of Irish crochet lace for collar. The waist pattern is cut in sizes 34, 36, 38 and 40 bust; the skirt in 22, 24, 26 and 28 waist measure. Price, 50 cents for each; $1 for entire gown.

No. 2087-G.—Blouse designed in linen with trimmings of allover embroidery. The model is cut with sleeve caps in kimono fashion. The model requires, in medium size, 1½ yards of linen, 36 inches wide; 1 yard of allover embroidery, 19 inches wide; ½ yard of 24-inch silk for girdle. This pattern is cut in 34, 36, 38 and 40 bust. Price, 50 cents.

No. 2106-G.—Quaint frock of pink chiffon with an over-bodice of taffeta and trimmings of net plaitings with lines of rosebuds. The taffeta waist is in bolero design, draping up over net ruffles in front. The model requires, in medium size, 3¾ yards of chiffon, 44 inches wide; 2 yards of taffeta, 36 inches wide; 1½ yards of net, 45 inches wide; 7 yards of rosebud trimming; 10 yards of lace, 4 inches wide. The waist pattern is cut in sizes 34, 36, 38 and 40 bust; the skirt in 22, 24, 26 and 28 waist measure. Price, 50 cents each; $1 for entire gown.

No. 2108-G.—Chic jacket in taffeta. A round yoke effect is outlined by a band of puffing, which also edges the broad fronts, reaching out to the shoulder. The model requires, in medium size, 3 yards of 36-inch taffeta; ½ yard of plaited net, 3 inches wide, for ruffles. This pattern is cut in sizes 34, 36, 38 and 40 bust. Price, 50 cents.

2087-G

"WHISPERS" TO THE GIRL WITH NOTHING A YEAR

The Trimming Possibilities of the New Laces, Buttons and Materials Simplify Home Blouse-Making—The Tie-On Waist

THERE is no limit to the number and variety of blouses now being displayed in the big and little shops. Many of the newest models show their novelty and smartness by simplicity of cut, and so easy of execution are they that, being given the cue, one may carry out the ideas at home and find oneself the richer by two or three blouses for the price of one imported model. In the last year or two cotton crêpes, voiles and marquisettes have surpassed all other materials for serviceable blouses, and, having proved their practicability, they continue to appear in all the latest displays. Crêpe is an especially economical material because of the facility with which it can be laundered at home. Nor is its use confined to blouses, for it is now made in fifty-inch widths and is embroidered and printed in most attractive border designs suitable for elaborate gowns.

NEW CRÊPE BLOUSES

An easily constructed peasant blouse of fine imported crêpe is sketched in the upper right-hand corner. Clusters of pin-tucks appear on the shoulders, around the three-quarter sleeves and at the inner side of the arm to give fullness at the elbow. The high collar, the edge of the sleeve, the simulated armhole and the peplum have insets of Cluny. An attractive novelty is the velvet cravat which is drawn through coarsely buttonholed openings on each side of which is a vine of heavy embroidery with clusters of tiny, flat, lawn-covered buttons, like so many miniature bunches of berries.

A real vest, but a bolero that is only simulated with lace

Another charming embroidered crêpe blouse, shown to the left, has a novel little vest of rather coarse linen, inset between bands of heavy Irish lace, which pass over the shoulders back and front and meet at underarm seams two inches above the waist-line, thus giving a bolero effect. The vest and cuffs, also of linen, are decorated at the hem with rows of tiny, flat, lingerie buttons, each of which is centered with a black French knot. This touch of black is repeated in the black velvet cravat with its flat bow and long ends which, tucked under the vest, reappear below it and descend to the waist-line. The larger buttons on vest and cuffs are of white crochet with buttonholes that perform their function of buttoning worked with cotton.

RE-INTRODUCTION OF THE YOKE

In the past year or so, little has been seen of the yoke effect in blouses, but this spring will mark its reappearance. Many of the blouses have the upper arm and yoke in one, or else appear to. The one in the first drawing at the bottom of the page is of white striped crêpe. The edges of seams and cuffs are piped with lawn over a thin cord; the narrow yoke, vest and upper sleeve portion are cut on the cross, and the body, underarm and cuffs are cut lengthwise. The narrow vest has an inset, square medallion of heavy filet lace, and a triangle of the filet decorates the yoke at the shoulder-line, the cuff and the high collar. The sleeve is corded and set in without fullness; the seam is concealed at the top of the shoulder by a row of small, closely set, crochet buttons.

The double cravat, scalloped peplum and the use of buttons for the flowers of the embroidery are the new points in this crêpe blouse

THE SASH AND THE PEPLUM

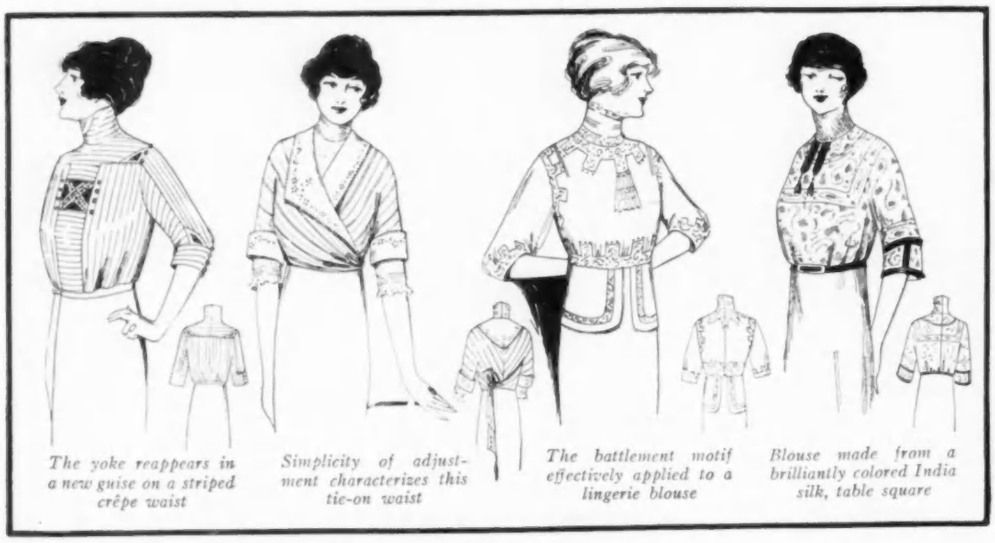
One of the new, two-piece blouses with sash ends which fasten in a bow at the back or at the side front is illustrated in the second drawing. The sash is a continuation of the fronts of the waist, which overlap in surplice fashion. It is made of gray-blue taffeta with a stripe of two tones of faded rose. The collar, revers and cuffs of blue and rose changeable taffeta are decorated with a graceful trailing vine and leaves of gray-green crewel embroidery, with here and there a cluster of tiny, crocheted roses in darker tones of rose, cream and blue; the edges are coarsely buttonholed with wool. This blouse is worn over a cream net waist.

One sees buttons, buttons, everywhere, big, medium, minute, in clusters, rows, or scattered groups, and frequently forming the sole trimming of a blouse. The third drawing illustrates in a clever manner the use of lace with a battlement outline headed with lingerie buttons, on yoke, armhole, cuff and at where the high waist-line joins the peplum. Down the center-front of the lace yoke falls a frill of fine net edged with Valenciennes matching that which outlines the peplum.

THE ORIENTAL TOUCH ON BLOUSES

The blouse is a favorite medium for introducing touches of barbaric color. The knowledge of a few lace and embroidery stitches would be very helpful just at present when quick and effective results are obtained, not by the old-time, slow process of fine stitches, but by couching, French knots, clusters of tiny buttons or beads, with here and there a line of chain-stitch or shadow-work done with coarse silk or cotton.

The material of the fifth blouse is India silk, hand-blocked in that oriental manner that gives an illusive quality which no machine can successfully imitate. The colors, old-rose, gray-green, faded blue and dead orange-yellow with touches of leaf-brown on a creamy background, form a striking and softly blended whole. Originally this material was intended for a table-cover, and so was a yard square, but some ingenious dressmaker saw its possibilities and evolved this fetching blouse. Cut in kimono style, the sleeves are lengthened to three-quarters by the use of the pieces cut from beneath each side to form the sleeves; these are joined at the border edge to conceal the piecing. A bit of the dark border, stitched and weighted with tassels of oriental beads, finishes the sheer collar of deep cream net.

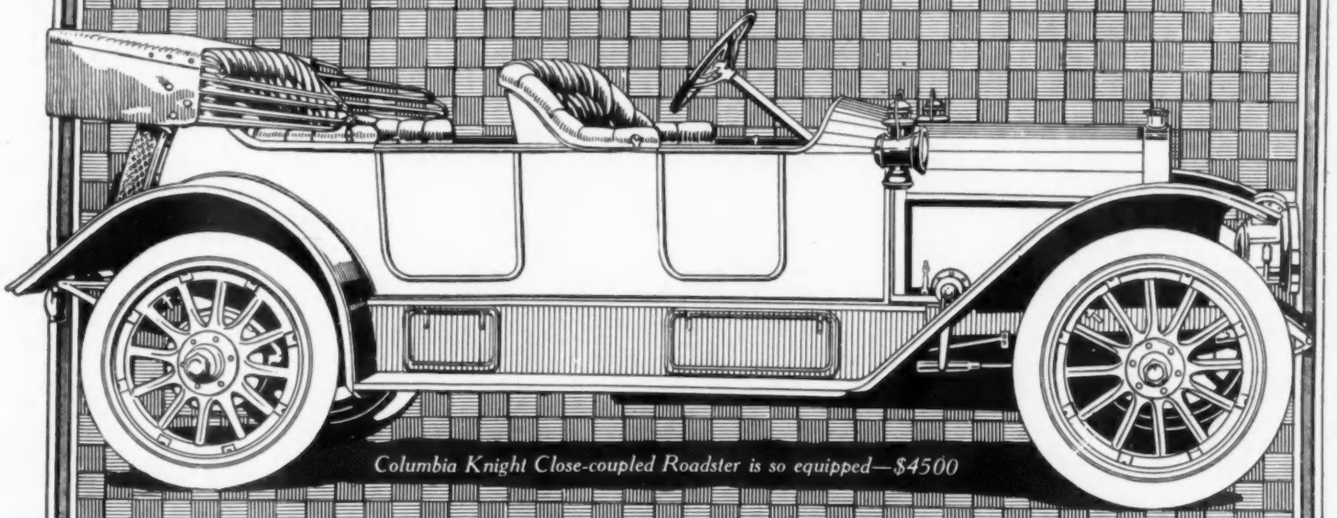


The yoke reappears in a new guise on a striped crêpe waist — *Simplicity of adjustment characterizes this tie-on waist* — *The battlement motif effectively applied to a lingerie blouse* — *Blouse made from a brilliantly colored India silk, table square*

Columbia KNIGHT MOTOR

Sooner or later the gas motor must come to positively driven valves, like those of the steam engine—valves that *must* move when it comes their turn to do so in the cycle of events.

—*World's Work.*



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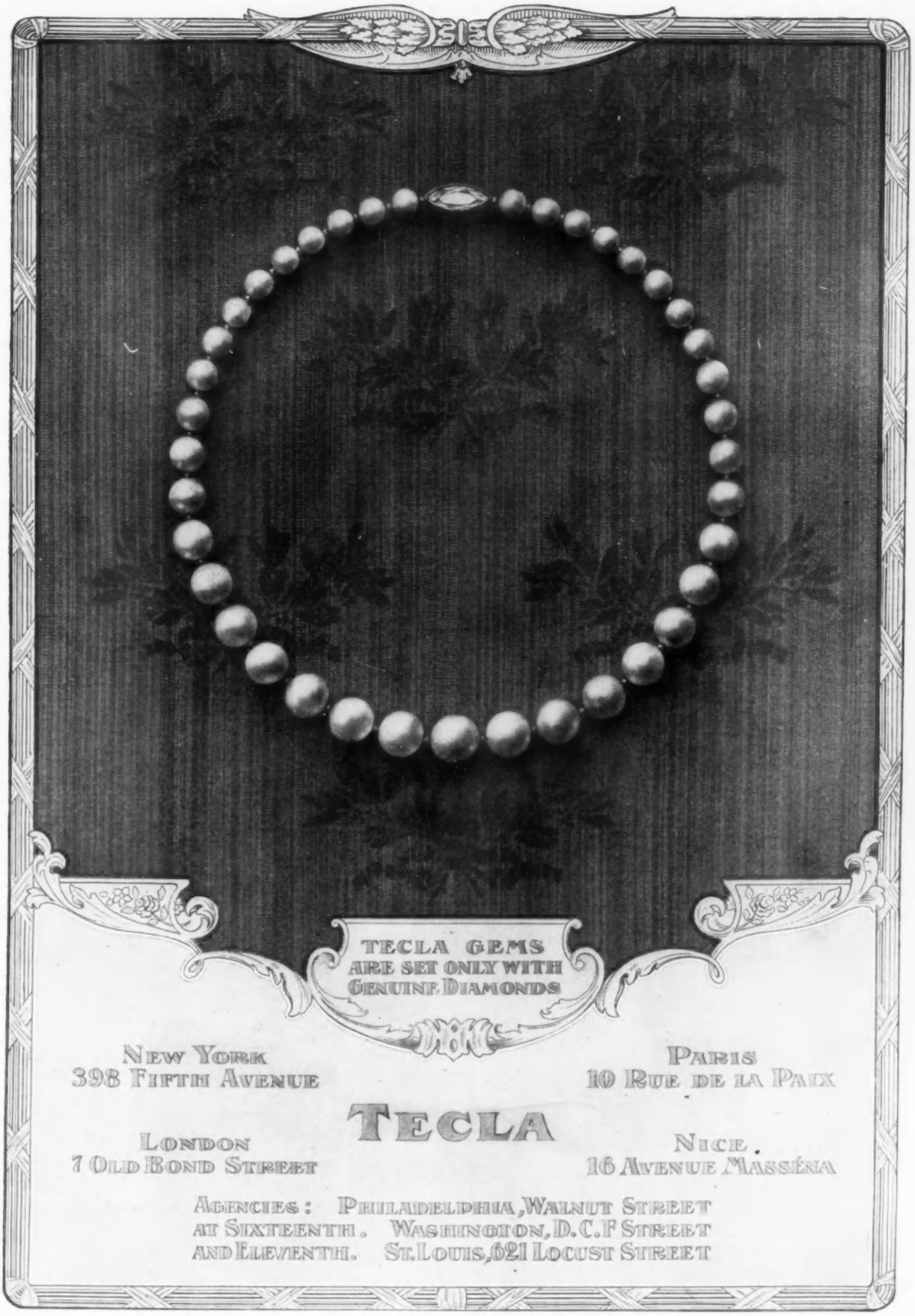
For descriptions and prices of patterns see page 106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You Are Probably Thinking

of

La Blouse Simple Le Costume du Matin

MANY well-dressed New York women will be interested in a new section for simple and fine blouses which has recently been opened in the Wanamaker Store.

Because of the fineness of their materials, the daintiness of their tucks, the accurateness of their cut and the goodness of their pearl or crochet buttons, these waists will sell themselves at sight to every gentlewoman.

There are handkerchief linen waists at $4.50, and one at $6.75 illustrated here.

Others of batiste, lawn and voile at prices that will be found somewhat lower than the prevailing prices elsewhere.

We have been at great pains to have these waists cut perfectly. Collars are of the right height, the sleeves the correct width and length, the shoulders set properly, and the waistbands are where they ought to be.

"La blouse simple" is here illustrated in white linen. It opens down the centre front where there is a detachable plaited frill finished by a fagoted hem. The collar and cuffs also show the ruffle. The shoulder yoke and sleeves are joined to the waist by fine entre deux. A smart bow of black taffeta finishes the collar. Sizes: 34 to 44. Price $6.75.

From The

Gray Salons

A pretty one-piece tailored dress for young women, which is simply cut, with straight lines. It is made of good serge, black, blue or white, with a collar of white toweling. The sketch shows front and back view. Price $50. The chemisette, which is of net, is extra. Price $1.

Letters and inquiries to be addressed to the Little Gray Salons for young women.

Waist of striped wash silk which shows the new bosom shirt effect which is made of fine white batiste. The beauty of this waist is not only in its style but in the fine hemstitching used in the front and on the collar and cuffs. The peplum gives the smooth fit over the hip and prevents any clumsiness at the waist line. Sizes: 34 to 44. Colors: blue and white, black and white. Price $10.

One of the most charming of the chiffon waists of the season. This shows a combination of chiffon, satin and a delicate lace, the satin giving the new vest and epaulet effect which are notable features in the late spring fashions. It fastens conveniently down the centre front. Colors: blue and white; black with white. Sizes: 34 to 44. Price $10.

John Wanamaker, New York

The Right Fashions In Shoes

Some Smart Styles *for the* Spring

202—Women's imported patent calfskin button boot, grey buckskin top—$7. It also comes with top of black cloth; amber color buckskin or white calfskin.

1075—Women's black Russia calfskin oxfords—$7.

1015—Women's Walking Boot—medium full toe, low heel, hand-made—$10.

1003—Women's white buckskin boot—$7.

1077—Women's tan Russia calfskin Walking oxford, medium toe, low heel—$7.

1073—Women's Regent pump with tip—leather covered buckle. Black Russia calfskin or white buckskin—$7.

1445—Women's Satin Mules, hand-made, ribbon embroidered—$8.50.

1437—Women's evening Slippers of Satin; hand-made. Untrimmed, $6. Trimmings from $1 to $20.

207—Women's extra light weight dress shoe of imported patent calfskin. Hand-made, box wood Cuban heel—$7. Same shoe with Louis XIV heel—$7.

1081—Women's Afternoon shoe of Patent calf—hand-made with ribbon tie—$7. It also comes in black Russia calfskin—$7. Buckles extra from $1 and upward.

1084—Women's dress pump, hand-made. Spanish heel—$7. It also comes in black Russia and white buckskin—$7.

Boots and Shoes Made to Order

One of New York's best known boot makers with an experience of more than 30 years in making shoes for the most critical of exclusive New Yorkers is in charge of our Custom Shoe Shop.

Every sort of boot, shoe or slipper will be made to order over individual lasts specially modeled and measured.

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New York

The World's Greatest

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OUR Evening Silks respond to every whispered hint of Fashion. They have caught every color and shade born to artist's palette. Every modish evening silk is here in an irresistible array.

Here are dainty silks for the coming-out gown of the demure debutante. Here are rich and rare silks for the more matronly taste. And here are gorgeous, colorful silks for every evening event of Society—the opera, dinner and ball. And here, of course, are wedding satins for the bride.

SILKS that hold the mystery of the Orient. Flower covered silks—each flower a masterpiece of art. Clinging silks whose graceful drapery is altogether charming. Silks whose chameleon-like changes of color fairly dazzle the eyes.

Wonderful Hand Printed Silks in Chiffons and Voiles, Crepe Meteor, Crepe Charmeuse, Satin de l'Opera, Satin Empress, Crepe Suede—but they are too numerous to list. Enough to say our evening silks embrace every weave, texture, tissue and coloring known to the silk craft.

When planning these charming conceptions for your formal social affairs, our varied displays and our manufacturer's prices assume an added importance.

TO the woman who is not within shopping distance of New York, we recommend the store in her locality that advertises R. & T. Silks. It is the store for silks of advanced style and utmost value. If there is no such store there, we will supply you direct.

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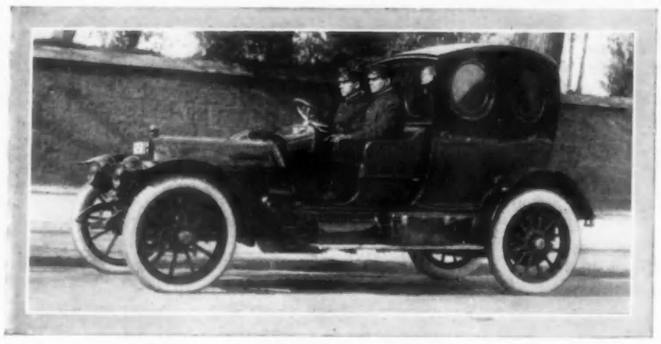
Rogers Thompson Givernaud Co.

4th Ave. at 24th St., New York



The novel features of this car are the oval windows and the curved roof and long wheelbase which give grace, speed and strength

THE LAST WORD ON MOTOR CARS

A Car with the Refinements of a Drawing Room, a Combination Limousine and Touring Car and an Original Model Executed to the Owner's Design

THE day when all that was required of a motor car was that it should *run*, has passed; the mechanism of our cars is all but perfect, so now the selection of a car depends upon its superior general appearance and appointments.

Although always popular with the feminine driver, the electric has heretofore had a somewhat restricted clientele for it has necessarily been small and so motorists came to look to the gasoline limousine for "five-passenger" luxury. This season, however, has seen the production of several five-passenger electric "limousines" which, for comfort and luxury, cannot be surpassed by their gasoline prototypes.

AN ELECTRIC LIMOUSINE

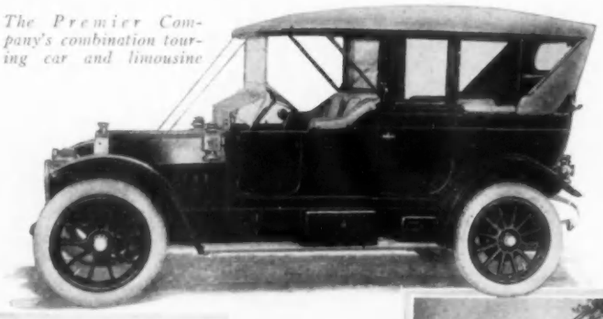
The design of one of these, shown in the two cuts at the bottom of the page, has been based on the lines of the town chariot of the first French empire. The air of elegance given by the graceful outline is intensified by the luxury of the interior which is upholstered in a brocade in fawn-color, rose and gold of Louis XVI design. Instead of being upholstered, the ceiling is painted an ivory-white, relieved by a border in a rose and gold design suggested by the brocade. All of the interior metal work is enameled in ivory-white and finished with gold-plated mountings, and thus serves to emphasize the design of the Louis Seize tapestries that have been used as the decorative motive. The car is lighted by a large dome light in the center of the ceiling and a bracket lamp in each corner over the rear seat. All of these lamps are of a new acorn pattern and are provided with cut glass globes and gold mountings.

A CAR DESIGNED BY THE OWNER

But even though cars be distinguished by individual body shapes and decorative schemes, a body designed to meet the owner's individual taste must assuredly be even more distinctive. One such body was designed by its owner, Mrs. John H. Hanan, to fit a special 75-horsepower chassis. This is shown at the top of the page. The roof is slightly curved, which, added to the long wheelbase of the car, gives a graceful, sweeping effect, showing that the purpose was to combine speed with stability and strength. The interior has a deeply upholstered seat that will comfortably accommodate two or three passengers. Although a closed car, the body is provided with two large oval windows at each side and at the front and the back, that serve to convert the interior into a veritable solarium in the daytime. The color scheme, black and gray, is carried out in both the interior and the exterior of the body, on the frame and wheels.

TOURING CAR AND LIMOUSINE COMBINED

Owing to its weight and the fact that it cannot be converted into a satisfactory open car, the limousine is not well adapted for touring. On the other hand, the touring car, even when protected by the top and side curtains, is not so comfortable a vehicle in which to ride as is one enclosed by glass windows and a permanent top. In the attempt to produce a car that should combine the advantages of both types, a company whose automobiles were prominent in a recent Atlantic to Pacific tour has designed a convertible body which incorporates the net result of the theories of the participants in this tour. This body, shown in the middle cut, is provided with windows and a folding top supported on a frame that can be let down into the body proper when an open car is desired.



The Premier Company's combination touring car and limousine

The Waverley electric limousine,—a five-passenger car in which the driver occupies the front seat. The decorations were designed by Mr. Frederick Richardson, a New York artist; exterior is black with gold lines, gold-plated lamps, ivory-white wheels; window frames and lever handles are ivory

Overland

Have You Seen This Magnificent 45 Horse-power Touring Car?

Wheel base, 115 inches; horse-power, 45; Bosch magneto; tires, 34 x 4 inch, quick detachable; finish—Brewster green, ivory stripe, all bright parts nickel-plated; equipment—three black and nickel oil lamps, two black and nickel gas lamps with gas tank and horn. Price, $1500.

IF not, do so quick! Waste no time—no words. Don't argue or ponder. Just see it. Don't ask the price until you have looked it over. Then give yourself a big surprise!

See the handsome, rich finish—the dark Brewster green body, trimmed with heavy nickel plate—the long, sweeping, graceful fenders—the clean-cut, pleasing lines—flush body—trim doors with inside handles—the big solid black lamps, nickel edged—the deeply cushioned leather seats—soft and comfortable as your easy chair. This gives you a faint idea of some of the comfort and beauty of the car. What is the price? $1500.

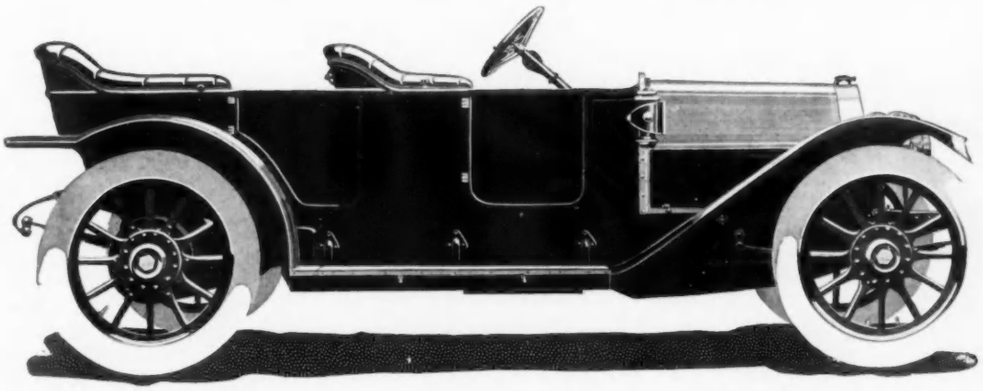
There is not a car below $1800 that can touch it. Take some of the mechanical facts and features. The wheel base of 115 inches—the powerful 45 horse-power motor—the big wheels and tires—the full-floating rear axle—the fine F. & S. annular and famous Timken bearings used—the aluminum crank and gear casings—the Vanadium steel gears—the center control—Bosch magneto—the pressed steel frame with a double drop. Equipped with a self-starter—if you wish—only $20 extra.

Do you find these specifications in any other car selling at less than $1700 or $1800?

The average manufacturer must charge you more, for it costs him more to produce his car. Having the largest factory and the greatest facilities in the business we can give you for $1500 what most other makers *must* get $1800 for.

A comparison of cars will prove this statement. We don't ask you to take our word. Use your own judgment. Compare values and decide for yourself. Get the Overland dealer in your town on the phone to-day and make an appointment. Also send for one of our handsome catalogues, which gives you the whole detailed story. Please ask for book A.

The Willys-Overland Company, Toledo, Ohio



Swope Shoe Co.

Spring Footwear Styles

Write for Catalogue

NO matter where you live you can enjoy the very newest in Spring footwear and secure shoes that fit you perfectly. We are equipped to give you an unexcelled mail-order service. When ordering from us you have the unquestioned assurance of quality, exclusiveness of style and unexcelled service, all at a moderate price. Our mail-order service department is one of the oldest in the country and you should take advantage of the shoe comfort and shoe satisfaction it will bring you. Write today for our new Spring Catalogue—it is free—it will serve you as a Footwear Fashion authority.

Women's Tie

Like above illustration.

Modish, comfortable, a perfect Swope model, in black calf skin, priced at $5.00. In black suede, $6.00. In Russia Tan and White Doe Skin, $6.50.

All sizes. All widths.

Special! Women's Silk Hose

In black and colors, extra good quality, our "Special" at $1.00 the pair—3 pairs $2.55

SWOPE SHOE CO., 303 N. Broadway, St. Louis, Mo.

NOBLESSE OBLIGE

The "Five Points House" Places Homeless Children with Good Families or in a Little Village Built for Them

THE Five Points House of Industry, which has attained the venerable age of sixty years, is yet as progressive as the latest and most energetic of philanthropic organizations. For many years, in its well equipped building at 155 Worth Street, many thousands of children, received from the Department of Public Charities and from the Society for the Prevention of Cruelty to Children, were cared for, but the trustees were not satisfied, for the children were not being fitted for life either in the country or in the city. Accordingly a change was decided upon, and in 1909 the Five Points House of Industry reorganized its whole system of caring for dependent children by the substitution of the boarding-out and cottage methods for the institutional building.

THE BOARDING-OUT SYSTEM

The results have exceeded the most sanguine hopes of those who initiated the change, and even lukewarm officials have turned to enthusiastic advocates. Under the old system the rules and regulations, the restricted diet and the ever-vigilant overseers, all tended to suppress individuality and a healthy growth of minds in healthy bodies; under the new system the children have the freedom and the attention that any well-cared for children get. All persons who take children into their care are obliged to sign a contract that they will provide healthy, moral and physical surroundings, proper oversight, clean, light and well ventilated sleeping rooms, wholesome food, suitable bathing facilities, laundry and mending. A surprisingly large number of families in the suburbs open their homes to these children and treat them as members of the family. The children attend day and Sunday school and are well cared for in illness, in which case the expenses are defrayed by the institute.

VIGILANT OVERSIGHT

Religious training is regarded as an imperative part of the development of the child, and great care is taken that his spiritual needs be met. Protestant families living within easy reach of Protestant churches are selected, and the agents make a thorough investigation of each household where a child is to be placed. The records indicate the great care exercised; they show that 133 applications were refused in one year. At present about seventy-eight families are caring for children from this society; the numbers of children in each family vary from one to five. The agents visit them twice a month at irregular intervals, so that the foster parents do not know when to expect them. The agents also visit the schools and besides interrogating the children there, they observe their state of cleanliness and the kind of luncheon furnished them. Any foster mother who might be tempted to grow careless is prevented by the knowledge that her derelictions will be shortly discovered and she be reprimanded for the first offense, and if she offend again she will lose the child and its $10 a month board money.

One result of the children's being freed from the inevitable restraints of institution life where several hundred little ones are cared for *en masse*, is that they show none of the timidity that formerly characterized them, even in their intercourse with their parents. The institution provides the children with comfortable, well-cut clothing of good material, for as the children are received in school and church and by the community as social equals, it is essential that they should be made presentable. One humane feature is that where there are several dependent children belonging to the same family, all of them are placed in one home. As most of the little ones sent to the society are only temporarily dependent (less than 10% being eligible for free homes), it is desirable that the children of one family be kept together against the early day when they will be turned over to their parents.

The Five Points House of Industry was, a short time ago, given a donation of 286 acres at Pomona, Rockland County, N. Y. This tract lies in the midst of a lovely country at the foot of the Ramapo Mountains, and will be developed into a place where destitute boys and girls will be reared under strict but kindly discipline. The age limits are from two to fourteen, but children are retained until they are sixteen unless their parents or other legal guardian secure their discharge. If a child becomes eligible for a free home or for adoption, the Institution arranges to secure a home before that age.

THE COTTAGE SYSTEM

Besides the boarding-out method already mentioned, the institution cares for some of its children under the cottage system. In considering the plans adopted by the institute to save these children from the demoralizing effects of improper guardianship or waifdom, it should be remembered that they are normal children whose only misfortune is that they have not a proper home. So far from being either defective or delinquent, the majority of them are, their teachers testify, bright and faithful.

While their own property is undergoing development, the institution is using farms at Valhalla and Ossining, N. Y., one for the girls and one for boys. In the cottage life at Valhalla the education of the boys includes housework for the purpose of impressing upon them the need of regularity and cleanliness in the home. They are also given shop work and farm work. One learns with interest that a Band of Mercy club, formed under the leadership of a most incorrigible boy, is having considerable effect in preventing cruelty to animals. At the Ossining cottage the girls are taught sewing, cooking and other household duties; in addition, adequate school instruction is provided for all these homeless children.

When the Pomona property is developed there will be a considerable number of cottages, each accommodating fifteen children and a foster father and mother; there will be administration buildings and a chapel. So the institution needs funds not only for its ordinary work but also for the development of the Pomona tract.

The officers of the society are: Mr. William Church Osborne, President; Mr. Archibald D. Russell, Vice-President; Mr. Hugh N. Camp, Jr., Secretary; Mr. William H. Wheelock, Treasurer. Messrs. F. Delano Weeks, T. Tileston Wells, Evert Jansen Wendell, Edwin G. Merrill and Eugene H. Poole, M.D., are Trustees. Mr. C. B. Boorom is Superintendent.

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IMPROVED METHOD

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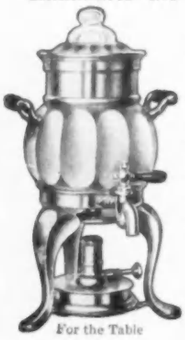
Percolator

Superior—Its patented valve and pumping process **circulates six to ten times more water than any other.** Its patented filter cup cover spreads the water evenly over **all the coffee** and, **in less time,** extracts a correspondingly **greater amount of coffee essence** or strength from each grain.

Economical—Uses less coffee, saves its cost many times over. No eggs necessary to clarify perfectly.

Efficient—Makes a more delicious aromatic beverage in **less time** than is possible with any other percolator. Eliminates the unhealthy effects and unpleasant taste of boiled coffee.



For the Table

"Universal" 6 Cup Percolators can be had for $2.50 up.

Write for "Universal" Helps to Housekeepers. Free.

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A QUARTER CENTURY BEFORE THE PUBLIC

OVER FIVE MILLION FREE SAMPLES GIVEN AWAY EACH YEAR

The Constant and Increasing Sales From Samples Prove the Genuine Merit of

ALLEN'S FOOT-EASE

Shake Into Your Shoes

Allen's Foot-Ease, the **antiseptic powder for the feet.** Are you a trifle sensitive about the size of your shoes? Many people wear shoes a size smaller by shaking Allen's Foot-Ease into them. Just the thing for aching, hot feet and for Breaking in New Shoes. If you have tired, swollen, tender feet, Allen's Foot-Ease gives instant relief. We have over 30,000 testimonials. **TRY IT TODAY.** Sold everywhere, 25c. **Do not accept any substitute.**

"In a pinch, use Allen's Foot-Ease."

Free Trial Package Sent by Mail. Address,

Allen S. Olmsted, Le Roy, N. Y.

WHAT THEY READ

THE PRESIDENTIAL CAMPAIGN OF 1860, by EMERSON DAVID FITE, Ph.D., Assistant Professor of History in Yale University, author of "Social and Industrial Conditions in the North During the Civil War," is preceded by a brief introduction, a chapter on John Brown, one on Helper's Impending Crisis, one on anti-slavery discussion in the House and Senate shortly before the campaign of 1860, and one on the popular discussion of slavery. Then comes Dr. Fite's account of the nominating conventions, followed by the campaign arguments and illustrative speeches from all sides. Says the author in his introduction, "The present generation of Northerners, born and reared after the war, must shake off their inherited political passions and prejudices and pronounce the verdict of justification for the South. Believing slavery right, it was the duty of the South to defend it. It is time that the words 'traitors,' 'conspirators,' 'rebels' and 'rebellion' be discarded. But the North was no less right in opposing slavery, for theirs was a course springing from the natural promptings of morality. History then must adjudge that both sides in the controversy were right and that the war was bound to come when the opposing sides conscientiously held, the one to the wrong, the other to the right, of slavery." This is the spirit in which the book is written. It is not a polemic, but a sober narrative of facts. (New York: The Macmillan Company, $2.)

THE AMERICAN WOMAN ABROAD, written and profusely illustrated by BLANCHE MCMANUS, is in effect a guide book, but also much more. In so far as it is a guide book it is upon a new and ingenious plan. The author is concerned, not for what the American woman abroad shall see, but what she shall do and how she shall live. Accordingly there are chapters upon the cost of living abroad, marketing, housekeeping, tipping, shopping, city and country hotels, German spas, sketching grounds for artists, winter sports in Switzerland, motoring, and a valuable discussion of French law for foreigners. Miss McManus writes from experience, and she writes entertainingly. The latter fact is the excuse for her 500 pages. Her illustrations, except, oddly enough, her frontispiece, are well drawn and vivid. (New York: Dodd, Mead & Co., $2 net.)

MARTIN LUTHER: THE MAN AND HIS WORK, by ARTHUR CUSHMAN MCGIFFERT, an eminent Protestant minister, shows himself in this book able to discuss a highly controversial subject in a spirit of fairness. He permits himself no bitterness in his expressions touching the Catholic Church of Luther's day and even defends Tetzel from the savage assaults of Protestant writers. Luther is manifestly one of Dr. McGiffert's heroes, for he not only absolves him from the vulgar accusation of gluttony, wine-bibbing and incontinence, but excuses and seeks to explain away his savagery of speech and his utter lack of sympathy with the cruelly oppressed peasants in their uprising against the land-owning nobles. Luther was not a political democrat, but he paved the way for the political liberalism of modern times. He was a reformer only in his chosen field, and his attitude toward the rebellious peasants, the hardest thing in his life for modern democrats to accept, Dr. McGiffert explains by his training as a middle-class German and his preoccupation with theological and ecclesiastical matters. Dr. McGiffert approves the marriage of Luther, but says there was no intense feeling on either side. As a father, however, Luther was loving and tender beyond the men of his time, partly perhaps because his own parents had been severe, and even cruel, in their domestic discipline. (New York: The Century Company, $3.)

AMERICA OF TO-MORROW, by ABBÉ FELIX KLEIN, author of "In the Land of the Strenuous Life," and "An American Student in France," has been published in an approved translation by E. H. Wilkins, with an introductory note by Charles R. Henderson of the University of Chicago. Abbé Klein has the point of view to be expected of a broad-minded Catholic clergyman who is German by name and ancestry, but French by birth and nationality. He discusses a great variety of subjects and often speaks with the tone of a man of the world. Modern America has no terrors for him. He has humor enough to enjoy our slang, our crudities of many kinds, our ready good-fellowship, and he may be forgiven for imagining a purely Catholic future for us Chicago greatly interests him, and he finds beauty in a city that Eastern Americans are accustomed to esteem only cheap and ugly. Even Chatauqua interests and attracts him. To the Northwest, the Pacific Coast and the Japanese problem he gives nearly half his book. He discusses with frankness the orgy of civic corruption in San Francisco, and is equally frank with the Japanese question. (Chicago: A. C. McClurg & Co., $1.50.)

STATESMEN OF THE OLD SOUTH: OR FROM RADICALISM TO CONSERVATIVE REVOLT, by WILLIAM E. DODD, Ph.D., Professor of History in the University of Chicago, is a volume made up of college lectures delivered both North and South. Dr. Dodd displays Jefferson at full length and leaves the reader impressed with the undimmed idealism carried through life by the most original statesman of the early constitutional period. It is hard, indeed, not to love and honor Jefferson after reading the remarkably full and brilliant depiction of the man here given. Of course Dr. Dodd knows that Jefferson did not say in the Declaration of Independence that all men are created "free and equal," that he said merely "free." It is to be hoped also that a professor of history knows that Taney did not say in the Dred Scott decision that the negro has no rights that the white man was bound to respect. (The Macmillan Company, $1.50.)

THE AMERICAN WOMAN AND HER HOME, by MRS. NEWELL DWIGHT HILLIS, is a collection of essays written by the wife of the Rev. Newell Dwight Hillis, the English pastor of a church in Brooklyn, and republished from various magazines. Mrs. Hillis is almost bound, from her peculiar relation to her husband's parish, to take a favorable view of American women, but she permits herself, in the midst of her encomiums, some helpful criticism of our social life and conduct. She discusses in a temperate, intelligent, sympathetic fashion such subjects as the success of American women, their failures, women's education, the home life of working girls, women in the church, the partnership of husband and wife. Her conclusion is that the task of the American woman is to "lift, broaden,

(*Continued on page* 74)

Andrew Alexander

New Spring Models

Plain Toe Buckle Pump

Shown in Gun Metal Calf, made also in dark brown or gray Buck.

Welt Oxford

Shown in Tan Russia, made also in Patent and Gun Metal Calf.

Sailor Tie, with Tongue

Shown in white Crash, made also in white, gray and dark brown Buck.

Walking Pump, Wood Heel

Shown in Gun Metal, made also in Tan Russia and Patent Calf, and in white Buck.

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Gordon Hosiery for women (it is made also for men and children) offers at the accepted popular prices unusually attractive stockings in colors to match gowns, or in plain black, in cotton, lisle, and silk, of wonderful sheerness and durability. The reinforced heel and toe and garter hem make Gordon Hosiery wear, while the fineness and delicacy of the weaving and the beauty of the colors make it the most attractive.

"The name of a garment you have worn and tried is like the name of a friend that you know."

Women's Gordon Silk Hosiery

300 Pure Silk, with silk lisle top and sole, high spliced heel, black, white and colors, **$1.00**
500 Ingrain Thread Silk, all silk, wide hem top, silk sole, high heel, black, white and colors, **$1.50**

Women's Gordon Silk Lisle Hosiery

717 Gauze weight, spliced garter top, high spliced heel, 4-thread toes, black, white and colors, **25c**
111 Extra Gauze, wide hem top, heavily spliced black, white and tan, **50c**
333 Medium weight, wide hem top, perfection in hosiery, black, white and colors, **50c**

Men's Gordon Silk Lisle Half Hose

370 Heavy weight, **Round Ticket,*** double sole, high spliced heel, black and colors, **25c**
470 Light weight, **Round Ticket,*** double sole, high spliced heel, extra long spliced toe, black and colors, **25c**

Misses' Gordon Hosiery

YL333 Light weight, silk lisle, wide hem top, heavily spliced, black, white and colors, **50c**
162 Ingrain Silk, cotton top and sole, high spliced heel, black, white and colors, **$1.00**
777 Misses' fine ribbed, **Round Ticket,*** medium weight, linen spliced heel and toe, black, white and tan, **25c**

395 Boys' **Round Ticket,*** heavy weight, linen heel and toe, black only, **25c**

Infant's Gordon Hosiery

1086 Baby's Gordon Hose, silk lisle, light weight, fine ribbed, black, white and colors, **25c**
620 Gordon Thread Silk, ribbed, black, white and colors. **50c**

* **Gordon Round Ticket Hosiery**—The Round Ticket line of hosiery for boys, girls, women and men stands for the greatest amount of durability possible in 25c hosiery. On the top of each pair of these stockings is a Yellow, Round Ticket, guaranteeing absolute satisfaction to the wearer.

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Tailored Suits, $25.00, 35.00, 45.00 and up—Of Whip Cord Serges, French Serges and Fancy Woolen materials in a number of stylish models in White, Navy, Tan, Grey, fancy Stripes and Two-toned colors.

Linen Suits, $20.00, 25.00 and up—Of best Russian Linen, in White, Colors and fancy Linen Suitings. All sizes.

Linen Dresses, $12.75, 16.50, 25.00, 35.00 and up—A large collection of simple and elaborate models suitable for any kind of wear. All the new Linen weaves are included, as well as Piqué and Crash, in a complete range of sizes.

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Dorothy Ford

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Serges **$20.00**

Blouses, daintily trimmed in real laces and hand embroideries. Prices from **$3.50** and up.

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25c Set of Six

Can be Attached to any Supporter

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Economy Hose Supporters
With Protectors Attached
25c. per pair

Use the Economy Hose Supporters on your corsets

At all leading department stores

Mailed on receipt of price

ECONOMY SALES CO.

Dept. E., 118 E. 28th St., New York

WHAT THEY READ

(Continued from page 72)

strengthen and purify the home for all classes." (New York: Fleming H. Revell Company, $1 net.)

THE LEAVES OF THE TREE: STUDIES IN BIOGRAPHY, by ARTHUR CHRISTOPHER BENSON, Fellow of Magdalene College, gives us full-length portraits of many well-known men and discourses in his accustomed, well-bred, sober and tastefully decorative style of notabilities whom he has known well enough to receive from them something of formative influence. Most of the men thus treated are unknown to any large class of American readers. Those men to whom this does not apply are Matthew Arnold, Charles Kingsley, and perhaps Frederick Myers. Professors Sidgwick and Newton are known to many living American scholars and students, and churchmen and teachers know much of Bishops Westcott, Lightfoot and Wordsworth. (New York: G. P. Putnam's Sons, $1.50.)

FRANZ LISZT, by JAMES HUNEKER, who is about equally well known as a critic of music, of art and of letters, has produced an admirable biography. He finds great attraction in the lives and philosophy of the intellectual anarchs such as Nietzsche, if the phrase "such as" may be used in relation to that philosopher of protest, but he has written somewhat less brilliantly than his best in this biographical study of Liszt, though, as always, he is entertaining and impressive. He does not overstress the love episodes of Liszt's life, and, indeed, tells us that many of his friendships with women were purely platonic. He finds the musician to have been free from the baser qualities that have shocked the world in Wagner, though he was a trifle too much of a courtier in spite of his snub to the Czar when the latter talked at a concert. The purely biographical portion of Mr. Huneker's book is small in bulk. Much of it is taken up with the critical discussion of Liszt's compositions and playing, and much with contemporary impressions of the man. (New York: Charles Scribner's Sons, $2 net.)

THE REMINISCENCES OF JAMES BURRILL ANGELL, a modest volume consisting of only 250 pages of large and liberally leaded type, but the story is one that should inspire young Americans to high effort. He came of old Puritan stock, and his earliest American ancestor went into exile with Roger William to Rhode Island, where Dr. Angell was born in 1829, the son of a plain farmer who added to his income from farming by keeping a hotel. In Dr. Angell's youth the conditions of life in rural Rhode Island were simple to severity. His earliest school was a bare little structure where he learned the merest rudiments. Later he had the good fortune to find better teaching in his preparation for college, and at Brown University there was the inspiration of some brilliant and thoughtful students, of President Wayland and of several notable scholars among the under classmen. The impression one gathers from Dr. Angell's account of college life in those days is that the personal influence of the teacher counted for far more than nowadays. Perhaps the answer of the modern professor would be that students are now thrown more upon their own responsibility, but both things are needed for the best results. One of the most interesting parts of Dr. Angell's book is his account of a seven months' visit to the South in the winter of 1850-51. He tells with interest and enthusiasm of his service in three universities, and argues warmly for the plan of the great institution of Ann Arbor. His experience as minister to Turkey and again as minister to China furnishes a notable part of his little book. (New York: Longmans, Green & Co., $1.35 net.)

THE MODERN WOMAN'S RIGHTS MOVEMENT: AN HISTORICAL SURVEY, by DR. KAETHE SCHIRMACHER, is a translation by Dr. Carl Conrad Eckardt, of the University of Colorado, from the second German edition of a book that undertakes to sketch the history of the subject from the eighteenth century up to the present time. Dr. Schirmacher is a German woman doctor and an ardent equal suffragist, not of the militant type. She has undertaken to consider the movement for the emancipation of women and their enfranchisement in all civilized countries. Her story was brought down to 1905 in the first edition, and to 1909 in the second, while the translator has extended the history of the current movement in the United States down to November of last year. The author writes temperately but enthusiastically and mingles with her history a good deal of polemics. She thinks the events of the first half of the last decade entitle advocates of the feminist movement to entertain great hopes, and thinks that men oppose the feminist movement "with unconscious egotism." (New York: The Macmillan Company, $1.50.)

MEMORIES AND STUDIES, by WILLIAM JAMES, a delightful volume presented to the world with an introduction by Henry James, contains fifteen of his brother's essays and occasional addresses, upon widely different topics. There are appreciative reminiscences of Agassiz and Thomas Davidson, a paper on Emerson, a discussion upon the Social Value of the College-Bred, and a bit of destructive criticism directed at Spencer. Of the other papers one of the most important is that in which the author estimates the value of the late Frederick Myers's services to psychology, a paper followed by a related discussion entitled "Final Impressions of a Psychical Researcher." It is a pity that Mr. James could not have found space to urge upon his readers the beauty and value of Myers's "Essays Classical." Another significant paper is that on "The Energies of Men." The paper on Benjamin Paul Blood is a striking estimate of an unknown poet and thinker. (New York: Longmans, Green & Co., $1.75 net.)

WILLIAM JAMES, by EMILE BOUTREUX, a member of the Institute of France, is an admiring foreigner's estimate of an eminent American. The little book is translated by Archibald and Barbara Henderson into excellent idiomatic English, no mean performance, since few of us seem able to put French into English without carrying over Gallic idioms or vulgarizing the original. M. Boutreux rapidly and sympathetically sketches the career of Mr. James and then discusses with great intelligence and cordiality his work as psychologist and philosopher. Those who know the writings of Mr. James will welcome with high satisfaction this tribute of a French savant who knew and warmly liked his American confrère. (New York: Longmans, Green & Co., $1.)

(Continued on page 76)

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WHAT THEY READ

(*Continued from page 74*)

RECENT FICTION

THE MAN IN THE SHADOW, by RICHARD WASHBURN CHILD, is a volume of short stories, reprinted from several magazines, and some of them dating as far back as 1906. It is a most welcome and vigorous contribution to the American fiction of the season. The author is a Bostonian engaged in an active business, but giving part of his leisure to literature. His style is singularly fresh, and entirely free from any smell of the classroom, the fault of a good many young men somewhat recently out of college. Mr. Child is strongly dramatic in his method. He has an eye for the picturesque also, but he never lets the mere decorative detail of his story obscure the presentation of his theme or clog the dramatic movement of his narrative. Strong democratic sympathies run through these stories, though the author concerns himself mainly with the doings of comfortable folk. Mr. Child has a fine restraint, as exhibited in his refusal to overload his writing with epithet. The opening story, which gives title to the book, is new in motif and developed with telling pathos. The "White Hand" takes Mr. Child away from his accustomed New England surroundings, but the change of skies does not rob him of his cunning. "They Was Women," a tale of social contrasts on the coast of Massachusetts, owes much to the author's native or acquired democracy. It is refreshing to meet with a volume of short stories so instinct with life, so wholesome in tone. (Illustrated. New York: The Macmillan Company, $1.25 net.)

CHRISTOPHER, by RICHARD PRYCE, is in plot, character and conclusion, highly unconventional. The hero, whose name gives title to the book, is first introduced to the reader in mid-ocean, where he is in the act of coming into the world as a "posthumious" child, to use the favorite word of his nurse. Long years of childhood follow and we are permitted to see his widowed mother's second romance before we come upon the romance of Christopher. All this is formless enough, but the rather long, double-barreled story is not tedious and it is vital. The mother, the grandmother, the nurse, the step-father, the girl whom Christopher loves, her light mother, and Christopher himself are all real, and none the less so is that somewhat antic person, Trimmer, Christopher's nurse. A quotation on the title page, Emerson's assertion, "There are open hours when God's will sallies free," implies for the story more of the mystical than it really contains, though Christopher has a sort of second sight that serves him in good stead at a critical moment. The problem of heredity figures also in the book, and Mr. Pryce has very admirably managed to indicate the degree to which the woman whom Christopher desires to marry has been influenced by inheritance from her mother. The love-making, in wherever it occurs, is done with truth and delicacy, and the author is specially happy in indicating the unconscious power of a handsome youth to move the hearts of women even merely in passing. A very unusual book this, and far more worth while than most novels of the season, whether American or British. The scene, by the way, is laid in England and France, and the prevailing tone is characteristically English. (Boston and New York: Houghton, Mifflin Company, $1.35 net.)

THE MARRIAGE PORTION, by H. A. MITCHELL KEAYS, is a somewhat formless novel, with incidents that seem to prove the author's power to do better work than the book as a whole really shows. The return of the disillusioned and somewhat priggishly emancipated young art student from Paris to her village home, where she expects to find nobody of real interest, offers an opportunity of which the author has hardly availed himself to the full, though he has made effective use of the situation in an episodic fashion. (Boston: Small & Maynard, $1.35 net.)

JOHN TEMPLE, MERCHANT, ADVENTURER, CONVICT AND CONQUISTADOR: A NOVEL, by RALPH DURAND, owes its interest largely to the remote and dramatic true story upon which it is based. The scene is laid chiefly in Portuguese East Africa and the time is the middle of the sixteenth century, when Portugal was a great colonizing power on the verge of collapse. The character of the title rôle is an English prisoner sent from India to Africa by the Portuguese authorities at Goa, and the tale has to do with his share in the historic march of the wrecked expedition and the really charming love affair between him and a noble Portuguese lady. With a little more art in the management of his rich material Mr. Durand might have made a notable tale in the "picaresque" style; as it is, he has given us a creditable and interesting romance. (New York: The Macmillan Company, $1.50.)

TANTE, by ANNE DOUGLAS SEDGWICK (MRS. BASIL DE SELINCOURT), is a far more weighty novel than "A Fountain Sealed," or the extremely able novelette, "Francis Winslow Kane." Although the title rôle is the great figure of the story, there are half a dozen other carefully executed characters, done with high success and telling effect, and the whole course of the action up to the logical and happy dénouement is characterized by unflagging interest and persistent care in the execution. Perhaps, indeed, if there is a serious fault in the book it lies in a somewhat too laborious attention to the detail of style, an almost too striking brilliancy of phrase, which gives the author's art a touch of excess. Hers is not quite the art that conceals art. One can forgive this, however, as perhaps the besetting sin of brilliant women in letters, in view of the solid qualities that make the book, if not great, at least far better than merely clever. As a study of cold, calculating selfishness nurtured upon the silly adulation that so often comes to the accomplished artist in music, the chief character of the book is a rare creation in modern fiction. One must believe that the author took some hints from the unpleasant revelations of the Wagner biography in constructing her supremely selfish woman of genius. The group of mainly unwholesome bohemians with whom Tante surrounds herself is done with fine discrimination as to the component parts, and the young husband, Jardine, is admirably contrasted with the strange company in which he is so ridiculously and tragically out of place. The generous, unworldly and loyal young Hebrew musician is a relief after the others of the worshipping crew, and Karen, the adopted child, is done with truth and power, while the pushing American mamma and her daughters are perfect. Hardly thrice in a season does so strong, rich, varied and

(*Continued on page 78*)

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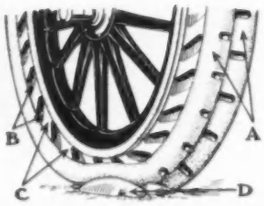

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WHAT THEY READ

(*Continued from page 76*)

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LONESOME LAND, by B. M. BOWER, author of "Chip, of the Flying U," is an admirable picture of Western life such as few of the many now attempting to depict it in fiction do with so much vigor and charm. This time he has chosen to weave his story of stirring incident and adventure about an Eastern girl of Puritan breeding and feeling, who is unwise enough to wed a ranchman without knowing much of him and in utter ignorance of the life she is to encounter. The young wife's severities of moral concept and her utter unpreparedness for the rough conditions that she has to face increase the difficulties of her situation and make it hard for her to lend her own native strength to the morally weak husband. Of course there is the friend who inevitably develops into the lover. All this is told with realism and gripping interest. Mr. Bower also manages to preserve the essential proprieties. (Boston: Little, Brown & Co., $1.25 net.)

THE HIGH ADVENTURE, by JOHN OXENHAM, is an extremely romantic and spirited tale of a prisoner's rescue from a Swiss jail, and the rescuers' and the prisoner's further adventures, together with the love passages of two concerned in the affair. Mr. Oxenham opens his tale in fascinating fashion by showing us his hero aboard a tiny steamer on Lake Geneva. He subsequently lands upon a paradise of an island where the mistake of a lovely young Russian girl precipitates the adventure. Nobody could call the tale probable, but it fulfils the requirements of those who ask for a story of action concerned with young and charming persons. (New York: Duffield & Co., $1.20 net.)

TARANTELLA, by EDITH MACVANE, is a tale of romance and international contrasts. The story opens on an Easter morning, and the place is beautiful Sorrento. Here in a cemetery are brought face to face the protagonists, an Italian nobleman and an American girl. Later nobles and peasants enter the plot, and also an inconvenient American husband, who is neatly disposed of just in time to insure the happiness of his worse than neglected wife. The whole thing is done with grace and spirit and with a decent regard to the conventions of Boston society. (Boston: Houghton, Mifflin & Co., $1.20 net.)

LITERARY CHAT

A NOTABLE recent announcement of the Harpers is a new book by Joseph Conrad, perhaps the foremost living writer of English fiction. It will be entitled "A Personal Record." This book is a volume of reminiscences by a master of English prose who has an absorbingly interesting personal story to tell.

Spring announcements of the Scribners include "A Knight in Denim," a novel by Ramsay Benson; novels by E. W. Hornung, A. E. W. Mason, Mrs. Belloc Lowndes and Annie Trumbull Slosson, volumes of short stories by Gouverneur Morris and James B. Connelly, a new Lincoln story by the author of "The Perfect Tribute," and a play by John Galsworthy, entitled "The Eldest Son."

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Tipped in the package is a loose leaf describing each of the ten packages that is sampled.

The sampler box is covered with a facsimile sampler in the quaint, old-fashioned needlework that has become the prevailing new fashion. All women appreciate its exquisite workmanship.

You can buy the *Sampler* for one dollar at the selected stores everywhere that we supply, by express, direct from headquarters. You can tell the store—usually it's the best drug store—by the sign:

AGENCY Whitman's CHOCOLATES CONFECTIONS

Buy from your local agent. Where we have no agency we will send the *Sampler*, postpaid, on receipt of $1.25. Write for a copy of our "List of Good Things," describing and pricing seventy sorts of sweets in sealed packages.

STEPHEN F. WHITMAN & SON, Inc.
Philadelphia, U. S. A.
Makers of Whitman's Instantaneous Chocolate

A True Natural Tint

The One Perfect Rouge

"Rouge Japonais"

Something New For The
Complexion

Rouge Japonais is not a liquid nor a powder, but a dainty rouge cloth, specially prepared for giving any tint desired—not that purple shade, like ordinary rouge, but a ***true, natural*** tint, which adheres under all conditions until removed with soap and water. It is the ***one*** rouge guaranteed perfectly harmless to the most delicate skin; does not fly on the gown; ***very*** convenient to carry in the purse while traveling, autoing, etc., put up in neat attractive box with mirror inside as illustrated above, and it lasts four times longer than any other rouge. Mailed in plain package for 35c.

Just what you have looked for--a pure rouge which gives that pretty natural glow to the cheeks without the made-up effect.

Large Size Sample of Crême Printania, Blanc de Perle (liquid powder), or Dermophiline (face lotion), and valuable book "Secrets of Beauty," included in all orders for "Rouge Japonais" for 10c extra for mailing.

Crême Printania

A pure, snow white complexion cream, which cleans and freshens the skin, renders it soft, velvety and brilliant. Absorbs quickly, never causes any unpleasant effects; prevents chapping, wrinkles; smooths the coarse, rough skin, removes excessive redness of the nose, face and hands. Crême Printania will always be your favorite when once you know just how pure, efficient and dainty it is. Beautiful Queen Mary jars, two sizes, 50c, 75c.

"La Goutte-A-Goutte"
Hair Coloring

One box makes 32 perfect shades—from jet black to light blonde. Easily applied—requires but one application and no after-shampooing. Absolutely harmless; does not stain the scalp. Gives gray or streaked hair any shade desired and guarantees an indetectable effect which perspiration, bath or shampooing cannot affect. Demand it from your hairdresser or ask us to see that you are supplied.

L. P. VALLIGNY, Mfr. Dept. M, 14 E. 42nd St., New York, N. Y.

Made-to-Order rugs for porch, bungalow or Summer home

"You choose the colors, we'll make the rug"

Exclusive fabrics of soft, selected camel's hair woven in unlived natural color. Also pure wool, dyed in any color or combination of colors. Any length. Any width—seamless up to 36 feet. The finishing touch of individuality made on short notice. Write for color card. Order through your furnisher.

Thread & Thrum Workshop
Auburn, N. Y.

Grean DRESSMAKING SPECIALTIES

"GREANET" (invisible foundation for light waists) Coat Fronts, Shoulder Forms, Fitted Waist Linings, Arm Pads, Coat Under Collars, Silk Covered Collar Supports and a number of other ready made essentials for pefect dressmaking.

SAVE TIME, MONEY, WORK, WORRY

Your dealer has them. Write us for Catalog F.

Grean Shoulder Form & Pad Co., Mfrs.
327 East 34th Street New York

AS SEEN BY HIM

(*Continued from page* 41)

thing, we are just as gullible now as we were a quarter of a century ago in respect to titled foreigners. A title, especially a British one, whether it be the symbol of alleged or real nobility or of military rank, still has its attractions, and we are wont to be careless in putting up such men at clubs and introducing them around without examining credentials. Yet with all our peerages and army lists, county, family and London Club books, our annuals and the Almanach de Gotha for bigger fish, such verification is very easy. And then we not only unquestioningly accept a titled stranger, we admit to our acquaintance almost anyone who can amuse us.

HOW BLACK SHEEP CREEP IN

Of late many doors have been opened to all sorts of *soi disant* theatrical persons. Many of the talented friends on the stage are delightful people, but quite frequently these gifted ones are not those whom we take up; perhaps they resent being patronized. But that is no reason why we should not draw the line in some other places, and we have certainly been a bit lax this winter. It is very difficult, however, to make some people understand this, and a little, a very little, kindness prompts the imprudent to presume. Where there is a wage or a fee given, except in the case of lawyers and physicians, the relations should be those of employed and employer. For long ages the world has considered it worth while to maintain social gradings, and this is one of the factors that determines such grading. Even in the old South, after the Civil War, when men of former wealth and position had to take places as overseers, they insisted on living in the houses provided for those "stewards" and on not being considered on an equal footing with the proprietor.

THE PART OF WAGES IN SOCIAL STATUS

An incident which took place this winter comments forcibly on this subject. It concerned an entertainer—one of a class which, unfortunately, many in society confuse with real actors—who, having finished his part of the programme at one of those so popular drawing-room affairs, was about to leave when he was requested by the daughter of the house to remain and be one of the guests. She was young and wanted to have a bit of originality at her entertainment, something that would be talked about. He hesitated and was lost. He did not want to offend good patrons, he had an eye to business and advertising and he was young and human. A brother of the girl immediately summoned a servant who, at an opportune moment, went and whispered to the professional that his hat and overcoat were waiting him in the cloakroom. It was quietly done, but it was cruel and mortifying all the same.

The trouble is, of course, that many of these entertainers are not discreet, and they mistake a simple tribute to their professional talent as a mark of esteem or admiration and, not being to the manner born, they are apt to boast of supposed conquests to their friends and acquaintances. We live in the full glare of publicity, and the least thing we do is told of in glaring headlines "with pictures" or in waspish paragraphs. There was a time when hostesses in New York society fenced off singers with walls of ribbons, and even now the fact of a cheque being received, makes social equality impossible. The rule does not apply when a great star or a prima donna entertains, but there is the instance of perhaps the most celebrated of our song birds absolutely refusing to mingle with the "company assembled" after he had sung his number. Some can do as they please in these matters without in the least offending or giving any chance for unpleasantness. Royalty is simple in its manners and can patronize without patronage; the Duke of Connaught, at one of the musicals, went up and congratulated a charming artist, and everyone felt that it was just what he should have done.

THE WEDDINGS THAT COME IN THE SPRING

The wedding season approaches, and among the brides of the spring will be Miss Dorothy Hayden, an extremely pretty girl, the daughter of Dr. and Mrs. James Raynor Hayden. She will marry Mr. Alfred Macy on April 18th at the Church of the Heavenly Rest. Among her bridesmaids will be Miss Marjorie Curtis, Miss Eleanor Lamson, Miss Agnes Edgar and Miss Susan Fish Dresser. There will be two maids of honor—quite an innovation—the Misses Ruth and Faith Hayden, and a matron of honor, Mrs. Dave Hennen Coddington. Miss Beatrice Quennell, the daughter of the late Reverend Dr. Quennell, will be another spring bride. She is to marry Mr. Albert R. Gallatin, the son of Mrs. James Gallatin.

THE CLEVER SISTER OF MONSIEUR POIRET

(*Continued from page* 43)

fringe, belts the high waist and is finished with long, looped bows at the back. The hat of rough brown straw sets low upon the head; the crown and rolling brim are outlined with bands of old-fashioned French-blue silk moss trimming; velvet ribbon strings of the same color tie loosely under the chin—certainly a curious combination, but irresistibly charming.

THE SIMPLICITY OF SUPREME ART

The third creation, shown on page 42, is a simple gown of figured crêpe de Chine. The background of the silk is of pale yellow, and over it are scattered tiny bouquets of Dresden flowers. The long, scant skirt hangs from a baby waist, the rounded neck of which is finished with a plaited ruffle of bright green crêpe de Chine. The jabot is of the same silk; its fullness is held in place by a band of black satin, quite like an old-time necktie ring. The wide front panel which runs from neck to hem is piped with green and trimmed on either side with buttons of the same shade. A perfectly plain, unassuming hat of brown Tagal straw, trimmed by a single pair of flame-shaped wings, crocheted in vivid worsteds, rests demurely upon the head. It is, in brief, like all of Madame Groult's models, a simple thing, yet one which, by the least deviation from, or over-emphasis of, a detail, might easily be turned from a creation into an atrocity.

That Madame Groult will win to the fore rank of fashion artists, can hardly be doubted; and among her clientele will be those who admire but fear to go the full length of the sometimes extravagant productions of M. Poiret.

What Is Lovelier

than the soft, tender cheek with that youthful glow and brightness which persuade the eyes like the first flowers of Spring?—Then use Elcaya, Nature's true aid to Beauty, the one toilet cream known the world over for its distinct quality and purity.

CRÊME ELCAYA

"Makes the Skin Like Velvet"

renews the complexion, gives it that ***CLEAN, REFINED, INVITING*** look after the harsh, dull Winter. ***ELCAYA*** will please ***YOU*** for it delights ***EVERY*** "Well-Groomed" American Woman—let it be ***YOUR*** choice too—purity and quality mean just as much to ***YOU*** as to any one else—ask for ***ELCAYA,*** and don't hesitate to ***REFUSE*** substitutes.

All Dealers, Nation-Wide, Sell ELCAYA

CRÊME ELCAYA CERAT ELCAYA SAVON ELCAYA POUDRE ELCAYA

Sample for 2c—Send Dealer's Name

James C. Crane, Sole Agent, 108A Fulton St., N. Y.

Spring and Summer, 1912

Smolin Hats

The Authentic **MODES** of the Hour

Featured by Smart shops Everywhere

FLOWER TRIMMED SAILOR AND FLOWERED TURBAN

"THE HAT YOU SEE, THE HAT YOU GET" TRADE MARK

Look for this SMoLIN label —the mark of individuality.

Ask to see The Paris Adaptations of Juvenile Headgear By SMoLIN

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ORIGINATOR
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Established Over 30 Years

Hand Made

SPRING FOOTWEAR—The styles that are new and the styles that you know. Each Shoe possessing the refined elegance that characterizes our footwear.

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224 Fifth Avenue (Between 26th and 27th Sts.) New York

Fox-Stiefel & Co. Motor Apparel

First Spring Showing

of

Coats for Motoring

TRAVELLING AND THE SEASHORE, ALSO RAINCOATS AND POLO COATS

Our stock is so large and inclusive both for Men and Women as to anticipate every individual taste

MOTOR HATS, BONNETS, CAPS, VEILS, GLOVES, GOGGLES

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CHAUFFEURS' SUITS, OVERCOATS

ready to wear and to order

"Sole Agents, Alfred Dunhill Motorites, London"

Write for Illustrated Catalog

FIFTH AVE & 34TH ST.

OPPOSITE THE WALDORF ASTORIA

ON SALE AT
MESSRS. STERN, MACY
AND ALL FIRST CLASS STORES

MILLINERY OFFERINGS FROM LONDON

A Product of the Aeroplane Age—The Little Hat With the Long Line—Fantastic Feather Plumage is Mounting Higher and Higher

WE, in England, still look to the Gay City for our styles. Nowhere else in this gracious world can we find just the right curve or the chic way to place a trimming; but, on the other hand, we are learning to adapt, not flagrantly copy, every style, and a large number of English milliners are ready to create, if they can win the approval of their clients.

Brims, this year, are to be turned up or to be totally absent. One of the daintiest of the fashion fancies is the little hat with the long line that fits the head like a glove and makes hat pins superfluous. But they are not easy to copy in cheaper models, for the very best straw, chiefly soft Tagal, must be employed in modeling their subtle curves. The long line is obtained by long and beautiful feathers, ospreys or wings set bolt upright on the hat or laid flat from front to back, according to the hight of the wearer. A charming example of this style of hat is shown at the bottom of this page. The diminutive shape of Tagal straw fits round the face like a bonnet, and is lined with a contrasting color of Tagal. Two long uncurled ostrich feathers, at least twenty to twenty-four inches in length, stretch back from the right and left sides of the hat; one feather is set a little lower than the other and crosses at the ends.

THE ENGLISH HAT FOR MORNING

A quaint little wing mount is to be seen on the morning hats of soft Tagal or pedal straw. This style of hat is usually of medium size and turns up slightly. The only trimming consists of a narrow piping of silk around the crown, while a couple of wings are set jauntily right on the top of the crown, at the left side and rather to the back. These wings are very soft and give the impression of a giant butterfly which has just poised on a flower and closed its wings. One simple but very smart example in champagne Tagal lined with coarse black Manilla straw is sketched in the middle of the page. The piping round the crown is of black glacé silk, and the butterfly wings are in the same delicate shade of champagne.

The "Jay" hats are as popular as ever, and almost every smart woman has one of these models for country wear. This year some trim models in fine pedal straw trimmed with a swathing of Old World cretonne, patterned with flowers, peacocks and strange-hued parrots perched on weird fruit trees, are being shown. The prices of these hats hover between 25s. 9d. and 27s. 9d., while some of finer straw cost 35s. 9d.

Another smart morning hat, priced at 32s. 6d., was made of Tagal and trimmed with a mount formed of tiny, brilliantly tinted roses, woven in straw, in shades of cherry, purple, blue and green.

There were cheaper hats still for morning wear, of cleverly imitated Tagal. These were trimmed with Paisley scarfs and were priced at 9s. 11d., while another flat biscuit hat had a woven border of green straw and was trimmed with a cluster of crushed flowers in dull greens and mauves. This was priced at 12s. 11d.

The up-to-date aeroplane hat of brown Tagal straw and a gold and brown osprey

Wings are posed like a giant butterfly on a champagne and black hat

Small hat of tan and black Tagal with the desirable long line produced by uncurled feathers

SOME NEW ENGLISH HATS

The aeroplane hat arrives! The straw of some of the large picture hats is being cut at the side in the shape of the wing of a monoplane, and the sweeping lines are further emphasized by long ospreys, as in the model pictured at the top of the page. Wings of this shape are also to be seen made of straw and used as a trimming. A smart hat, priced at 12s. 11d., was made of what is called hard Tagal in a shade of biscuit, banded with black glacé silk and trimmed with aeroplane wings of striped straw, in shades of green, pale blue and flame.

Beautiful hats as well as beautiful gowns are being veiled. A large, handmade, white Tagal was veiled in black net interwoven with real Chantilly lace; the net fell a little bit over the crown to give the lamp-shade effect so becoming to a young face. The crown was swathed with a deep band of black velvet, and a long white osprey swept back from the left side.

A Bretonne hat in a glaring mustard Tagal was lined with deep blue. The trimming was typical of the times—a high wing mount rising from the center-front made of dull blue silk and straw, while tiny roses climbed naturally about the mount in odd shades of cerise and Nankin blue.

A lovely little toque of "corbeau" blue straw was adorned with a loose roll of burnt-orange velvet, while a straight wing of straw and velvet in the same glowing tint rose at the left side towards the back. The price was 8 guineas.

A striking model hat of black Tagal was trimmed with small roses shading from palest apricot to deep terra cotta, while across its full and very ample width floated two uncurled ostrich feathers in terra cotta. The price was 12 guineas.

THE "MAKINGS" OF HATS

New untrimmed shapes, flowers and feathers, especially feathers, are almost as interesting as the finished hats. Lancer plumes will still be in evidence. The graceful length of these feathers is always smart, but there are other mounts which show a curious mingling of feathers and tints that will be even smarter. The handsomest of these is one formed of a couple of long feathers measuring twenty-four inches in length and placed back to back. Of the large variety of colors, two especially were charming; in one the two long feathers were dyed the palest shade of lemon with tips of a rich, glowing heliotrope, and the other pair was deep old-rose with tips shading to a warm wine tint. The price of these mounts seemed moderate at 6 guineas.

Another fine mount which is going to be in great favor consists of one very

(*Continued on page* 100)

Corseted and gowned "by Mood"

MOOD

30 W. 39th St., Near Fifth Ave.
(Phone 1742 Murray Hill) New York

Novel Creations in Smart Frocks that appeal both in price and design, made in Latest Fabrics to suit all occasions.

Exquisite Evening Gowns and Wraps

Latest Importations of Hand-made Lingerie

CORSETS

that challenge comparison. Mail orders filled. Write for booklet and self measurement blanks.

All the above are inimitable MOOD Creations

Mood Bust and Hip Reducers and Bust Supporters eliminate form defects and maintain a correct figure.

Graceful slenderness
can be obtained for every figure without discomfort or inconvenience.

THE NEW LILY OF FRANCE CORSETS

are exquisitely designed, with long hips and exceedingly low bust—yet they are in no sense girdles.

LILY OF FRANCE TRADE MARK CORSETS

The beautiful new Spring models are designed on entirely new lines, and impart the narrow yet graceful lines so much in demand by the day's fashions.

A handsome booklet, showing many models, ranging in price from **$5** *to* **$35**, *sent upon request.*

LILY OF FRANCE CORSET CO., Inc., 627 Broadway, New York
Paris—1 Rue Ambroise—Thomas

JULIET SLEEPING GLOVES

[*Trade Mark*]

Will Make Your Hands White as Snow, Soft as Velvet

What woman is not proud in their possession, or miserable if she lacks them?

Juliet Medicated Sleeping Gloves

"The White Wonder of Juliet's Hands"—Shakespeare

will work miracles with the roughest hands in an amazingly short time. The principle is purely scientific, a result of years of experimenting.

The secret of the efficiency of these gloves lies in the fact that the medicinal properties they possess purge the pores of impurities, stimulate circulation and nourish the underlying tissues. The dry, cracked cuticle is restored to its natural softness, the skin is bleached and made beautifully white, and the hands soon become a thing of beauty where before they were the cause of both physical and mental suffering.

The **JULIET MEDICATED SLEEPING GLOVES** do their work quickly. You will notice a marked change after the first night. They remove sunburn and tan and restore *chapped* and *broken skin* as if by magic. The gloves are exceptionally well made, of the finest quality chamois. When ordering give size of your regular walking glove.

Do not continue to have unsightly and uncomfortable hands.

Mailed post-paid on receipt of $3.00, including one extra jar of Juliet Paste Medication—elbow length, $4.00. Extra jars of Juliet Paste Medication $1.00.

Manufactured by THE JULIET COMPANY, 211 W. 20th St. New York, N. Y.

For Sale by P. F. FERRIERE, "THE FRENCH PERFUME SHOP," 162 West 23rd Street, N. Y.
Sold by R. H. Macy & Co., N. Y., at Imported Perfumery Dept.

THE JULIET FACE WAX Holds the skin and muscles in repose and prevents the formation of wrinkles. It strengthens the worn muscular tissues, rests the nerve fibres and allows the skin to grow firm and smooth. If worn while motoring the straining of the facial muscles is prevented. Being flesh color it is not observable under chiffon veiling.

Sent postpaid on receipt of $1.00 or for sale at any of the above addresses.

Swiss EMBROIDERIES in latest Paris Styles

DIRECT FROM THE FINEST MAKER IN SWITZERLAND
Delivered, all charges prepaid, from our stock in New York

Finest Swiss Embroidery on best wearing and most fashionable materials.

Waists
up from $1.75 to $4.50

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up from $6.75 to $47.50

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up from $4.90 to $9.50

On Batiste, Marquisette, Linen, Cashmere, Nets, Voiles and all the latest Silk Materials.

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or discharging some of the social obligations is no longer a problem for the woman who owns an Electric. Swiftly, smoothly and safely it whisks you from place to place in your round of calls, ready to stop or start at your pleasure. In driving a visitor about, you are free to converse and explain and describe points of interest.

In point of safety, comfort, ease of control and simplicity of operation, the highest perfection has been reached by

THE COLUMBUS ELECTRIC

It will give all the town service any man can desire, yet a woman or even a child can run it. And it is so clean—smooth—odorless—and noiseless, and so economical in operation that it is a source of unalloyed pleasure and satisfaction to its owner. Why not get one?

Write for Catalog 63-E

The Columbus Buggy Company
563 Dublin Ave. Columbus, Ohio

MEN'S FASHIONS *from* LONDON

Materials Specially Woven for the Well-Dressed Englishman Who Demands Individual Exclusiveness in His Clothes

IN the shops on those narrow by-ways adjoining Bond Street where may be found the successful outfitter of the man about town—Clifford Street, Conduit Street, Saville Row—one hears very definite opinions about new styles, in which there is to be a curious mixture of dandyism and "sportsmanism."

SHIRTINGS FROM ENGLISH LOOMS

For instance, one of our best known hosiers is offering some exceptional shirts. These shirts, which are made of the most delicate crêpe de Chine of swansdown texture, are woven for him in Spitalfields; thus Englishmen may dress in British silks, woven by British hands. Fourteen looms are employed all the year round, keeping seventy men busy, and ten thousand yards of this crêpe de Chine are cut up into shirts every year. These are built on rather slender lines, are cut all the way up the front so that they can be put on like a coat, and have white linen cuffs attached. The fabric is woven in many shades, and those patrons who wish to be original order a length in certain shades which may not be duplicated. One of these special designs in a biscuit tint striped with Saxe blue was made for a foreign Prince who spends the greater part of the year in England. He is a man of many names, and his initials were embroidered in blue silk on the left-hand sleeve, just above the cuff—a curious conglomeration of twists and turns. Another special design was white crêpe de Chine striped with bronze and mauve, and yet another was a pale cream crêpe with a green line, against which was a delicate shadow of old-gold silk.

DICTA FOR EVENING WEAR

The soft-front evening shirt, which the Master Hosier indignantly described as a "night shirt," is now quite out of date in London, if, indeed, it was ever in, and the correct thing is the stiff-front dress shirt made of plain linen or piqué with one buttonhole for the stud.

For the whole year the fashionable dress collar in London has been the wing-shape with rounded points, but the design has not been in favor with the best hosiers, however their clients may have fancied it, and they consider the best dress collar for the coming season to be "stand up" all the way round, with fronts neatly overlapping a fraction of an inch.

MASCULINE NOVELTIES

A great novelty is the sporting coliar. Last year the majority of sportsmen wore double linen collars, very low and wide, but this year the collar must be of soft crêpe de Chine, considerably higher and stiffened just at the front on each side with a small piece of whalebone, which does away with the necessity of a safety pin to hold the points neatly under the tie.

The desire to be original is everywhere evident. This particular hosier does not sell his ties indiscriminately. His customers order a piece of silk to be woven and from this he alone has the right to have his ties cut. Any odd bits that are left over are cunningly shaped into little pocket-books to hold visiting cards, papers, or even cigarettes.

Monograms or full names worked on traveling rugs are much in demand. One very smart monogram was made for the eldest son of a noble family on a rug of vicuna that was royal blue on one side and beech-leaf green on the other. At one corner this beech-green was woven through in a diamond-shaped panel, and in this, in blue, the young Lord's initials, surmounted by a coronet, were embroidered.

SPORTING CLOTHES

One of the best of men's tailors, who makes a specialty of coats and sporting clothes, keeps several weavers in Scotland busy making nothing but special coats that may not be duplicated, for patrons who desire this exclusiveness. Blanket coats are perhaps no novelty, but those sold at this house are indeed marvels of tailoring; a roll of their blanketing can be picked up and carried as easily as if it were a couple of yards of fine silk. These materials are lighter than a face-cloth, and yet so substantial that they are almost bullet-proof. They are most effective in warm autumn tints and dull greens.

The fashions in racing coats this year will be new more by reason of coloring than of design. The well-dressed man who goes to point to point races in the spring will probably choose a cheerful green with a hint of brown worked into it. Ascot demands a correct town costume, and dull browns or grays will predominate at the autumn meets. Instead of the leather-lined motor coats used heretofore fine brown leather jackets, close-fitting and lined with gray tweed, will be worn underneath the ordinary motor coat.

PRACTICAL GOLF COATS

A golf coat worn by the King of Spain is made of a worsted stockinette which stretches just enough to allow the arms to be swung freely and then goes back to its original dimensions; the advantage, of course, is that it never gets baggy. Another coat is of a thicker tweed, with the popular concertina plaits at the back, allowing free movement to the upper part of the body. The popular color for these will, say the best authorities, be green.

VOGUE READERS' CORRESPONDENCE SERVICE

VOGUE stands ready to fill the rôle of an authoritative, friendly, cultivated adviser, always at your service. Any reader can obtain from this department an answer to any question on dress, etiquette, social conventions, schools, smart equipments, entertaining and purchasing, by complying with the following rules:

(1) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(2) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to VOGUE.

(B) The writer's full name and address must accompany all questions asked of VOGUE.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

LISSUE

THE NEW FABRIC HANDKERCHIEF

"Lissue" gives you a new idea of handkerchief value. Soft, sheer and most durable. Handkerchiefs of very much higher price are no finer or more absorbent.

From England to you for 25 cents

All white or with colored borders. Six Lissues free for one that loses its color in the laundry.

If your dealer cannot supply you send his name with 25 cts. for a handkerchief. Handsome Lissue booklet and sample fabric free on request.

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387 Fourth Avenue, - - - New York City
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Wetzel

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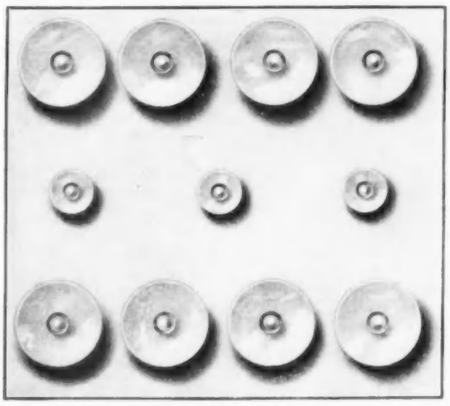
THE WETZEL BUILDING
2 and 4 East Forty-Fourth Street
NEW YORK
SPORTING and MUFTI TAILORS
BREECHES MAKERS

THE present Wetzel standard of workmanship, in all branches of gentlemen's garments, has been achieved in the course of thirty-eight years' endeavor and concurrence of an ever loyal organization, faithfully serving a cultured custom. The London tendencies in fashion find first expression in America at Wetzel's.

"Throw-on" overcoats ready for town or country service—in the Wetzel Sporting Department

A Striking Effect for Evening Dress



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Krementz Bodkin-Clutch Studs and Vest Buttons

with sleeve links to match that appeal so strongly to fastidious dressers, because of their simplicity and elegance.

Exquisite mother-of-pearl with pearl centre in platinum mounts. Backs of 14-k gold.

They go in like a needle—hold like an anchor and give permanent satisfaction to the purchaser.

Leading jewelers and high class haberdashers can show you many attractive patterns. Booklet by addressing

KREMENTZ & CO., 28 CHESTNUT STREET, NEWARK, N. J.

Thomas Cort Hand-Sewed Shoes are cut to fit with ease and grace, and to conform to the natural lines of the foot.

Each adopted style is absolutely fashionably correct—with impractical style features eliminated. The leathers used in

THOMAS CORT
SHOES

are choice, selected, oak tanned by the old-fashioned tanning process. Each shoe is individually built—as though to your personal last. A custom service throughout, with ready-to-wear convenience.

At Eight to Fifteen Dollars the pair; they are the World's greatest shoe value.

There is a Thomas Cort Shoe for every occasion—Walking, Dress, Pleasure or Sport. Let us tell YOU where you can buy them.

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JULIA MARLOWE

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Crême Nerol

As a Cleanser and Skin Food

It is gratifying to me to recommend *Crême Nerol* as a most agreeable *cleanser* and *food* for the skin, and to *endorse without reserve* Mr. Pullen's method of facial treatment.

The distinguishing qualities of *Crême Nerol*, aside from its rare excellence as a beautifier of the complexion, are its absolute FRESHNESS and *freedom* from *Preservatives*.

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CRÊME NEROL *softens, whitens, refines* and *beautifies* the most sallow, rough or impaired complexion, and as a cleanser of those minute safety valves of the skin (the pores) it is unequalled. It most positively will not promote a growth of hair.

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What Crême Nerol has done for others it will do for you.

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FORREST D. PULLEN

FACE SPECIALIST

818 Lewis Ave., Brooklyn, N. Y.

My new booklet, describing other Nerol toilet preparations, will be mailed upon request.

LITTLE MODES *on the* BOULEVARDS

How la Parisienne is Transforming the Jabot and Combining High Collar and Décolleté to Satisfy Her Constant Craving for Novelty

ONE of the prettiest features of the spring and summer style is the arrangement of the collar and jabot, which indicate an attempt to combine the collarless and the high-collared gown. Quite early in the season Béchoff-David showed a very original model in which a high stand-up turnover collar was combined with a diamond-pointed décolleté front. This has had considerable success, and now the spring models in a number of houses show not only this mode, but many modifications of it—one such as that shown below, for example.

With tailored suits the smart Parisiennes wear décollétes outlined with white collars

DÉCOLLETÉ COLLARS

The high collar reaches from either side the front around to the back, leaving the space beneath the chin most comfortably bare. The little pointed V is outlined with a full plaited ruffle of lawn or chiffon, forming the double jabot, which has entirely replaced last season's one-sided ruffle.

The upper sketch shows another interesting, modish and comfortable collar arrangement from the same house. Here the collar is a low, flat, turnover style, really a small square sailor collar, which follows the pointed opening of the front and is drawn together by a brooch so as to form as low or as high a décolleté as desired, and in such a manner that the under part of the collar is shown. These collars are usually of white or some contrasting color, and are worn with dark gowns of silk or cloth.

Still another interesting model, much the same as the one described, save that it illustrates the style that is worn with a tailored suit, is shown on page 88. Here the collar of the jacket is of white cloth cut square in the back, and finishing on either side of the pointed front by a wide, one-piece jabot of plain plaited lawn, finished with a two-inch hemstitched border.

A cross between the cordelière and the old-time double purse—in taffeta with iridescent beads

The fashion this year of the full triangular jabots that cover almost the entire front of the waist and are often draped slightly at the bottom to give the effect of a small fichu, is most original. The second sketch from the top on page 88 shows an unusually good model made of six-inch tinted Alençon lace, fulled on to a high-standing collar of the same. Down the center of the front runs a narrow plait trimmed with tiny gathered bows of dull blue taffeta; each bow is centered with a small button of hair-striped pink and white silk. At the bottom the jabot is loosely knotted, fichu style, and is tied with a larger bow of the same blue taffeta puffed and ruched and trimmed with buttons, as are the smaller ones.

How Béchoff-David uses the Directoire style in a high half-collar and a full plaited jabot

WHAT MAKES A LINGERIE BLOUSE

Collars, sleeves and jabots—these are the things which make or mar a lingerie waist, and, strange to say, it is the two former requisites which are often so badly done in the models of the French hand-made and hand-embroidered waists. The blouse shown at the top of page 88 is of fine linen lawn, tucked by hand and inset with wide Renaissance lace. The high collar, the front plait and the cuffs are formed of rows of insertion joined together by groups of tucks, and the jabot is trimmed with an edging of the lace and two rows of narrow hand-run tucks. It is one of those convenient blouses appropriate for dress or for exercise. Price, 75 francs.

HANDLES MATCH THE PARASOLS

There is probably no more devoted admirer of the parasol than the Frenchwoman. Whether rich or poor, she rarely ventures out in the sun without one, and it is probably for this reason that one finds so many little shops

(*Continued on page* 88)

The Elite

66 West 38th Street, N. Y.

Gown of soft, imported taffeta, in changeable and plain colors, smartly trimmed with fringed ruffles of same,

Price, $29.50.

We invite special inspection of our extensive assortment of Spring Models as well as French hand-made Lingerie Gowns and Blouses, at unusually low prices considering materials and workmanship employed.

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Our Chauffeurs are **picked men**—a distinctive characteristic of the FRASER MACLEAN organisation. For further information, write—

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Sample Bottle for 10c.

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Isabel Cassidy's "Beau Brummell"

Finger Nail Polish

and test it for yourself before buying. Beau Brummell Liquid Nail Polish makes the nails healthy and strong—prevents and cures brittle nails—gives a

Brilliant Polish and a Delicate Flesh Tint

Small bottle will be mailed to you promptly upon receipt of 10c in stamps, or coin.

Isabel Cassidy's toilet accessories are on sale at all druggists, department stores and beauty parlors.

Roelly Chemical Co., *Perfumers*
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Beautifully engraved, including envelopes. Express Paid. Each additional 50, $1.10. 100 finest engraved calling cards $1.00. *Write for Free Samples and club rates.*
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Children's Ankle Ties designed to permit the healthy growth of the baby foot.

Children's Button Shoes, broad toes, re-enforced at arch to prevent any tendency to flat feet.

Sizes 5 to 8

Tan and Black Kid and Patent Leather	**$2.00**
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Tan Russia - - -	**$2.00**
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NEW FRENCH COATEE PEPLUM MODEL of sheer Batiste. Exquisite combination of eyelet embroidery panels, Venice Filet lace, and fine pin tucking; closed in back, pearl buttons; girdle of Venice Filet.

Sizes 32 to 44. Maurice Price $2.95.

Pendant Bowknot Exquisite design — Real Baby Irish Lace. About 1¼ in. wide, over 6 in. long. Value $2.00. Special Maurice Price, 95c

Irish crochet Dutch collar, made of very finest English thread. Lattice design, roses in relief. Regular value $2. Special Maurice Price 95c.

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Baby Irish scallop edging, about 1 1-2 inches wide, 16 scallops to the yard. Lattice design, roses in relief. Value $1.50, price, 75c per yard.

Baby Irish edging, made of finest English thread. Rose and shamrock design, about 2 1-2 inches wide. Usual price $2.50, price, $1.25 per yard. Insertion of same quality and width 95c per yard.

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BORDER illustrates Baby Irish Insertion; roses in relief. About ¾ inch width. Value 60c. Special 35c yd.

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The Nearest Approach to Diamonds ever offered.
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Our Pure, White Sapphires are mounted in exclusive, up-to-date design Rings, Earrings, Broochies, etc., in guaranteed 14 kt. solid gold; also in gold and platinum. Our 14 kt. Gold Rings, ALL PLATINUM mountings, Solitaire, Twin and Three Stone Tiffany diamond mountings, and Princess or Dinner Rings in Platinum Mountings with all White Sapphires, or Scientific Blue Sapphire or Ruby center, are of the finest productions.

OUR Pure White Sapphires are of such dazzling brilliancy that their only rival is the genuine diamond. Their remarkable lustre is everlasting, will wear forever, being extremely hard, and their cost 1/20 to 1/30 that of diamonds.

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Our indestructible Pearls in White, Cream and Rose are of the same delicate tint and sheen as the finest genuine Oriental Pearls. In Strands of uniform or graduated sizes, with clasps of Jeweled Sterling Silver, Plain Gold, or All Platinum and genuine diamonds, from **$15** upward, according to size of pearls and styles of clasp. These Pearls are the finest ever offered. They have the weight and color.

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Unset fancy colored, precious and semi-precious stones.

A full line of beautiful new designs in signet rings, solid gold; an artistic three-letter monogram ENGRAVED FREE. OLD or SET-ASIDE JEWELRY reset with our white Sapphires and refinished as good as new FREE, charging only for the actual weight of the Sapphires used in the mountings. Estimates gladly furnished for special designs. The "White Sapphire Girl," illustrated price-list, and a ring gauge mailed FREE. Write for them to-day.

To responsible parties we will send our goods C. O. D., privilege to examine.

THE WHITE SAPPHIRE JEWELS CO. ***767 East 133rd Street, New York***

Three Custom Shirts for Women - - $5.00

Made from your own measure.

These shirts are made from men's patterns. Men's negligee style worn with Linen Collars.

The soft front kind of shirts are the kind to use for every day wear.

Made with Pearl buttons and button holes and attached cuffs.

Fine Madras, Oxfords and Percales.

Send for Clippings of goods and self-measuring blanks.

Two hundred samples of goods to select from.

Flannel Shirts, French cuffs, from your own measure, $6.50 for 3 shirts.

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Patterns of goods and make are not to be had in women's furnishing stores.

My guarantee: Money refunded if not entirely satisfactory.

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References: Any National Bank in Troy.

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—AUTHORITATIVE—

Paris New York

IN selecting HAAS FABRICS, women of fashion are assured the identical designs, colorings and textures from which Paris models are made.

THE correct DRESS SILKS and WOOLEN FABRICS for Spring and Summer, 1912, are to be found *ONLY* in the HAAS BLUE BOOKS, now being shown by leading DRESSMAKERS and exclusive LADIES' TAILORS.

HAAS BROTHERS

American Distributing Offices

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LITTLE MODES ON THE BOULEVARDS

(*Continued from page 86*)

devoted to that article. This year the parasol, following the lead of the matched sets of neck-piece, bag and gown, must have its handle in the color of the silk with which it is covered; white parasols have white enameled handles, cerise covers require cerise enameled handles, and so on. On this page is shown an exceedingly pretty parasol with a long, straight handle, enameled in brown, perhaps just a shade darker than the silk with which it is covered. The edge of the cover is finished with two rows of deep scallops, each with three embroidered dots in the center. Another parasol, covered in mauve taffeta with a wide embroidered border in green and yellow, has a narrow ruche of the silk laid in scroll design on the edge. The handle is of natural-colored wood, inset with rings of imitation green jade

Daintily finished collar, cuffs and jabot are what make a lingerie blouse

One of the new sailor collars of taffeta, worn as a neck-piece, which should match the taffeta bag

Two wide triangular frills draped at the bottom in fichu style form this new jabot

A new note in parasols is the color agreement between cover and handle

The white cloth coat collar and the full double jabot combine in a most satisfactory neck finishing

One of the best liked of the beaded purses is always the gray silk and steel bead variety

The new neck-piece combines the deep cape collar and the high ruche; it is usually developed in plaited net

BIEN JOLIE BRASSIERES AND GRECIAN-TRECO CORSETS

While it holds the figure in beautiful lines, the new Bien Jolie Grecian-Treco Corset makes the figure as free and natural as if "uncorseted."

The reason is the material—plus the almost boneless construction. Grecian Treco is a new knitted fabric, remarkably light, soft and pliant in texture, yet possessing all the firmness and support of a close-woven material.

The Grecian-Treco Corset has many attractive features that permit you to look and feel your best at all times.

In various styles, $5.00, $7.50, $10.00

The corset styles of today, demand the wearing of a Brassiere over them in order to form a unity of shapeliness and support above the Corset.

The Bien Jolie Brassiere moulds and supports at one time—overcomes all bulging and wrinkles in the Corset and undergarments—and imparts a graceful smoothness over the bust, shoulders and waistline. Boned with rustproof Walohn, which need not be removed for laundering. In many styles, 50c., $1.00, $1.50 to $12.00.

LA WALOHN CORSETTE—"The garment that breathes" has met popular favcr because of its fine, light mesh material. Boned with Walohn. **$1.50** and **$2.00.**

Your dealer can supply the Bien Jolie Brassiere and Grecian-Treco Corsets. If not obtainable, write us, and we will see that you are supplied by a Bien Jolie Dealer.

Write, giving dealer's name, for handsome style book.

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I WILL guarantee that by devoting but fifteen minutes daily to my system you can weigh what Nature intended you should, or more wonderful still, reduce or build up any parts of your figure that may be burdened with surplus flesh, or undeveloped—this because my system can be centered upon your hips, waist, limbs—in fact, any part you wish built up or reduced.

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My system tends to stimulate, reorganize and regenerate your entire body, restoring the lost physiological balance necessary to renewed health. You will find your digestive system taking care of your food, transforming it into good, rich blood.

My system will strengthen your lungs, your heart and the other vital organs, helping you to withstand all weaknesses and disorders.

It will generate a high degree of vital force and develop greater nervous vigor.

My latest book, "The Body Beautiful," should be read by every woman. I will send it FREE. It has been declared by thousands to be the most original, unique and fascinating book ever written upon a subject of the deepest and most vital concern to every woman. It explodes the fallacy that lack of beauty or of health cannot be avoided, and points out many other truths in reference to building health, vitality and all-round physical perfection. In this book I have explained how and why woman should be VIGOROUS and HEALTHY and why she can and should be ATTRACTIVE.

It is not a matter of birth, for I was weak, puny and sadly deformed in childhood. I have overcome all of my weaknesses and deformities by my own natural, drugless methods. Millions of people have personally seen in me a living demonstration of my unique system of health, culture and body building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality, or in any other respect not at your very best, then I can be of service to you.

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My book, "The Body Beautiful," is fully illustrated with photographs of myself showing correct and incorrect carriage, and many others showing how flesh can be removed or put on all parts of the body. With "The Body Beautiful," which I send free to any one upon request, I give full particulars of my Guarantee Trial Plan, whereby you can demonstrate the value of my system in your own case without risking a penny.

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Counteract the effects of hard water, invigorate the entire system, forming an inexpensive luxury, which is a delight in itself. $2.50 and $1.00. Look for the name Prichard & Constance on every bottle.

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SELF ADJUSTABLE
MATERNITY DRESSES
Made in the Latest Styles

Worn with the greatest of Comfort and adjusts itself to all requirements throughout all Stages of Maternity without detection and can be worn in normal conditions as well without removing a button. It is adaptable to the finest gowns as well as to the Simplest Dress.

I also carry a large assortment of dresses for normal wear.

All garments made on the premises to measure. Send for catalog.

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Visiting Frock—*Front fastening, Crepe Meteore elaborately trimmed with handsome macrame lace. The new ruffle at foot of the slightly full skirt and 3-4 length sleeve with the pretty pleat finish which is also introduced at the waistline. Easily put on by front fastenings. With or without high collar.*

In all pleasing shades and black. **$38.00**

Made in maternity in cotton voile for **$36.00**

16207

22 West 39th Street
NEW YORK

STYLES AND PERIODS IN HOUSE DECORATION

The Different Types of Period Designs and Where and with What Modifications They May Be Used

UNLESS one has unlimited wealth it is wiser not to attempt any particular style or period in the decoration of the modern house or apartment. To call a room Louis XIV, Jacobean or Adams is to invite criticism from those who know, for only a very few are able to carry out these styles with any degree of faithfulness. There are countless so-called period rooms throughout the length and breadth of our country, but among them all there are only a small number that can withstand the scrutiny of competent judges. Often the architectural plan of the house is antagonistic to the style of decoration used, and the result is failure even when the ornaments and furniture are genuine. Unless one is an expert, it is extremely difficult to choose genuine furnishings or even correct copies, and there are few, even among the best known decorators, whose judgment on such matters is final.

STRUCTURE DETERMINES THE PERIOD

Period rooms are only satisfactory in large houses, for if the decoration is carried out to the letter in apartments and small houses the result is apt to be unsuited to the uses of the family. But in large houses, with reception and ball rooms, period rooms are appropriate and often satisfactory. Formal Italian, French or English rooms make admirable settings for social functions providing they are not too ornate. Over-elaboration is usually the chief defect in most schemes of decoration. The beauty of the genuine old rooms in the palaces and houses of Europe depended for the most part on proportion, and to a comparatively small degree on ornamentation. Ornament should always be subservient to structure—a law generally ignored.

If one were able to purchase some of the rarest furnishings from Marie Antoinette's apartments at Versailles, and to place them in one of the average New York houses of the "brown stone" period, the result would not be *Louis Seize;* structurally the plan of the rooms would be antagonistic, and it is always structure that determines the period.

THE PSEUDO-WISE ON PERIOD DESIGNS

Some of the cheaper department stores have educated our people to false standards in decoration, so that many believe themselves capable of judging styles by certain designs and ornaments that are, after all, a mere representation of the trivialities of the periods. A room filled with heavy mahogany furniture, the chairs and tables covered with brass ornaments, to these means *Empire,* while a boudoir wherein the Marie Antoinette bow-knot riots over wall-covering and brocade is by them pronounced *Louis Seize.*

HOW TO COMBINE PERIODS

When a certain style of period decoration is used, the best results will be obtained by carrying it through the entire house. The periods of the French Louises may be blended more or less satisfactorily; one room may be treated after the *Louis Quatorze* manner, another in *Louise Quinze* and another in *Louis Seize* style without causing any esthetic disturbance. An Empire room, however, always creates discord if the rest of the house is decorated after any of the earlier French periods. The quieter English styles, repressed and simply elegant, appear shabby beside the richer Continental fashions.

Most American houses lend themselves readily to the English styles, for our architecture follows English traditions. These styles are, for the most part, but echoes of Continental fashions in decoration, but as they were intended for a people with simpler tastes, they will be found more desirable for the less pretentious houses in our country. A Chippendale or Sheraton chair would, for instance, fit into any simply furnished room where a French one would appear incongruous.

EDUCATING ONE'S TASTE

The study of styles and periods is a broad one, and to fully understand it one must do a great deal of reading and have access to museums where genuine furnishings may be examined. A lay understanding of the subject can, however, be formed by reading text books that may be had in most bookshops and libraries. Before one undertakes the decoration of a house on the period plan, these books should be carefully read, for even when a decorator is employed it will be a satisfaction and encouragement for him to know that his planning is being intelligently followed. In buying furnishings such knowledge as can be gained from books is invaluable, for even the keenest instinct for rare old things must be sharpened by education.

The great fountain-head of decorative art in Europe was Italy, and it was from there that the other countries drew their inspiration—France, Spain, the Low Countries, Germany and England. Other influences were at work, to be sure, notably the Moorish in Spain, but almost invariably we are led back to Italy in examining household furnishings made by European peoples.

France was the chief and most apt pupil, and her arts and crafts have been the inspiration of the world ever since. But the soul of the art (and this must never be forgotten in the study of decoration) is always Italy.

THE FRENCH PERIODS

French decorative art is divided into six general periods; but it must always be borne in mind that there were several transitional periods that can only be followed by careful study of text books and actual inspection of furnishings. There are no marked divisions, but every period blends into the other gradually, so that the amateur is often confused.

The first period, beginning in 1515, is that of *François Premier,* whose reign marked the establishment of the Renaissance in France. Francis imported artists from Italy, and under his ambitious care architecture was remodeled, interiors of houses were transformed and the different arts and crafts encouraged. Previous to the reign of this picturesque monarch, France was not a delightful country to live in. The nobles lived in bleak, feudal castles, and the less exalted huddled in dwellings too bare and mean

(*Continued on page 92*)

Viville of Paris

24 Avenue de L'Opera

Offers his

BACCHANALE PERFUME

(Pronounced Bā-kā-nāle) to

American Women of Fashion

AS A TRUE EXPRESSION

Of the Easter Spirit

Other "Viville" Perfumes - *L'Eveil, Rose Capiteuse, Napoleon.*

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B. Altman & Co. James McCreery & Co. John Wanamaker. Hegeman. Gimbel Bros. Stern Bros. Abraham & Straus. Acker, Merall & Condit. Lord & Taylor

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My Easter Box

Patent pending

AS usual, here are two more unusual gifts. First, the Easter Box, filled with toys and Easter gifts for children, and with spring flowers or candies for grown-ups. Price, for children, $2 to $7. For grown-ups, $5 upwards.

The Water Bunny—who comes with an Easter greeting. The ideal bath-baby for children. Made of genuine loofah sponges with indestructible head. Price, $1, post free in the United States.

Elizabeth H. Pusey, 28 W. 33d St., New York

The Most Important Feature of a Corset is the Back

WOMEN whose backs show rare beauty are, with hardly an exception, wearing laced front corsets, because it is conceded that only a laced front corset (with the back made all in one piece) can display the naturally beautiful lines of the figure. Of course, it is absolutely necessary that the laced front corset fit your back perfectly; and this you may be assured of by wearing

MODART CORSETS

"THE IMPROVED FRONT LACED"

The remarkable triumph of MODART CORSETS in perfect fitting is attested by the fact that a majority of the notable corsetieres of America, connected with the country's leading stores, sell and recommend the MODART in preference to all other corsets.

MODART CORSETS are also very comfortable, owing to their perfect fit and remarkable flexibility. This corset is so extremely well made that it will outlast ordinary corsets and always retain its shapeliness.

The most logical thing you can do is to go personally and examine this corset. If you do not know what store in your city handles the MODART, we will tell you.

MODART CORSET COMPANY

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Maison

JAQUELINE

Mrs. Patrick Campbell
is an enthusiastic admirer of Mlle. Jaqueline's art

To dear Madame Jaqueline with my love

ADAPTING the old cavalier couplet the woman of fashion demands, and with right:

"What care I how fair it be
If it be not fair on me?"

It has always been our aim to combine nobility of line, beauty of material and ornament, fit, workmanship, and adaptation to individual genre, type and temperament.

AS a Parisienne who has learned to be a New Yorker, Mlle. Jaqueline has acquired a knowledge of and sympathy with the American type.

YOU will find our establishment the only *real* French house in New York.

20-22 East 46th St.
New York
Opposite the Ritz-Carlton

STYLES AND PERIODS IN HOUSE DECORATION

(*Continued from page 90*)

to be dignified with the name of house. Examples of furnishings from this dark period are so rare that they can hardly be obtained even for copying. The furniture of this era is rarely suitable for modern needs.

The style called *Henri Deux* embraces roughly the reigns of six kings, beginning with Henri II in 1547, followed by Francis II in 1559, Charles IX in 1560, Henri III in 1574, Henri IV in 1589 and Louis XIII in 1610.

The next three periods, judging by the number of houses treated in these styles, are the most popular and the best known to the American people—Louis XIV in 1643, Louis XV in 1715 and Louis XVI, 1774-1793.

THE MOST POPULAR PERIODS

These styles of decoration, which marked an era of great magnificence, lend themselves admirably to big houses where there is a great deal of entertaining. Great salons and ballrooms in the Louis XV style give an atmosphere of splendor that can hardly be rivaled by any other kind of decoration. Smaller rooms can be fitted out very happily in the Louis XIV or Louis XVI style.

The charming eighteenth-century color prints and engravings give a very good idea of the furnishings of the period. Some of the interiors shown are very grand, it is true, but many of them are simple enough in treatment to serve as models for modern uses. A study of these pictures will give an insight into the decoration of the time that can be obtained nowhere else so vividly. The books and memoirs of the period also give descriptions that are most interesting to those who desire to go deeply into the subject.

AN EIGHTEENTH-CENTURY INTERIOR

A characteristic account is that given by Madame de Graffigny of one of these interiors of the later part of the eighteenth century: "The paneling is blue and the ceiling is painted and varnished by a pupil of Martin, whom they have had here for three years. All the little panels are filled with pictures by Watteau; these are 'The Five Senses,' then two tales of Fontaine, 'The Kiss Given' and 'The Kiss Returned,' and 'The Geese of Brother Philip,' of all of which I have the two engravings. Ah! what paintings! The frames are gilded and delicately carved in the panels. There are also 'The Three Graces,' lovely and as pretty as the mother of Love. There is a corner chimney piece, corner brackets in *vernis Martin*, with pretty things on them, among others, an inkstand of amber that the Prince of Prussia sent her (Madame du Chatelet) with some verses; as for furniture, a large armchair covered with white silk, and two seats like it. From the divine boudoir one can go through its only window to a charming terrace, from which the view is admirable. She has fifteen or twenty snuff boxes in gold, precious stones, fine lacquer, and enamel on gold, which is a new fashion and should be very dear; as many shuttles of the same kind, one more magnificent than the other, jasper watches mounted with diamonds, work cases, grand things! rings of rare jewels, trinkets without end, and of all kinds."

THE EMPIRE STYLE

Empire, covering the period 1799 to 1820, is a style that is beautiful at its best and simplest, but something horrifying when it is too flamboyant. It is usually heavy and tasteless, and when covered over with a great quantity of gilt mounts, as it so often is, in order to carry out what the uninformed believe to be the original style, it is hideous in the extreme. Really fine Empire, however, selected with great care from the more restrained specimens of the style, possesses a beauty of simplicity and honest intent that is compelling. Developed at a time when formality and dignity were the keynotes in social life, and consequently in decoration, it has a charm of elegance that is irresistible.

TUDOR AND JACOBEAN FURNISHINGS

The English styles of decoration begin, roughly, with the Elizabethan or Tudor period. This includes the reigns of Henry VIII, 1509; Edward, 1547; Mary, 1553, and Elizabeth, 1558. Very few examples of genuine Tudor furniture are now to be seen, even in the museums, and practically none are to be bought; but this is the less regretable as the style is not at all suited to modern tastes. In the Elizabethan period even the sleeping apartments of kings and queens were rush-strewn in winter to relieve the discomfort of cold floors.

The Jacobean or Stuart period covers the reigns of four sovereigns—James I, 1603; Charles I, 1625; Charles II, 1660, and James II, 1685. This period is called the age of oak. During the early half of the seventeenth century all the furniture was massive and simple in outline. The men who fashioned it were not so skilful as those who followed a generation or two later, but they put a sincerity into their work that cannot fail to make an appeal. Oaken walls panneled in squares of medium size are a feature of this period. Floors, ceilings, in fact the entire plan of the Jacobean house is so characteristic that furnishings of this time seem to demand that every architectural detail be in keeping.

LATER ENGLISH PERIODS

The Queen Anne period begins with William and Mary in 1689, and includes the reigns of Anne, 1702; George I, 1714, and George II, 1727. This is called the age of walnut. The size and hight of the Queen Anne rooms must obey accurate laws. There is a symmetry and just proportion about a room of this time that is perceived the moment one enters it, and there is a lightness and chaste elegance about the style that will commend itself to those who find the Tudor too severe and ponderous.

The period of George III, 1760, brings with it the four styles known as Chippendale, Heppelwhite, Sheraton and Adams. Furniture made by the first three men is much in demand nowadays, and is just scarce enough to make it interesting to collect. It combines well with most modern furnishings and rarely seems out of harmony with the other furnishings in the average house or apartment of the better class. The genius of the Adams brothers showed itself for the most part in wall and ceiling decorations, which should be studied before furniture in their style is purchased.

FOR YOUR CONVENIENCE

PERHAPS the greatest convenience ever offered by VOGUE to readers living at a distance is the VOGUE Shopping Department. By availing yourself of the services of this department you can buy any articles you require from the smart metropolitan shops. There is no charge for our services. Full particulars sent to any address upon request.

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The Greatest Beautifier of Them All

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50c—Everywhere—50c

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Send for New Spring Catalog "V" just issued.

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Made to your measure in any style and in materials ranging from the prettiest charmeuse or taffeta to the dainty swisses and ginghams. Price **$10.75** and upward.

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YOUR FIGURE

is an important factor in retaining the charm and grace of youth. Discriminating women are quick to appreciate the extraordinary merits of the *A. P. Brassiere Directoire*—a scientifically tailored Bust Supporter and Corset Cover combined. Made of the most durable light weight materials and daintily trimmed. It pulls down snugly over the corset, supports and confines the bust, decreases the size where the figure is overdeveloped, and gives the necessary support to the shoulders, thereby expanding the lungs, which is so necessary to good health and a graceful carriage.

Your brassieres will be "satisfaction insured" if you insist on garments bearing this label:

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FITS like a glove. Its beautiful lines produce the firm and perfect foundation essential for gowns of the present mode. Hides the unsightly corset ridges, will not push up the bust when sitting.

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Walking Boot

Buttoned Walking Boot.
Black Russia or patent leather vamps. Straight tips.
Cloth or gray buck quarters.
One inch and seven-eighth leather military heel.
Medium thickness of sole.

"Piccadilly"

London cut combination, black russia vamps and white calf, gray ooze, and brown ooze quarters, dark tan ooze vamps and light tan ooze quarters.

Inch and three-quarters covered military heels. Covered or cut steel buckles.

New illustrated price list "A Package of Shoes" with book of instructions and measurement blank mailed on request.

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With his most respectful compliments Guerlain calls the attention of his fashionable customers to the following list of his productions:—

Parfums pour le Vaporisateur:	Eau de Cologne Hégemonienne.
Quand vient l'ete.	Eau de Cologne Impériale.
Rue de la Paix.	Eau de Toilette Gardenia.
Apres l'Ondee.	Eau du Coq.
Sillage.	Sapoceti, savon pour la toilette.
Bon Vieux Temps.	Crème de fraises.
Jicky.	Crème Secret de Bonne Femme.
Chypre de Paris.	Poudre Ladies in all Climates.
Tsao-Ko.	Rose du Moulin *(rouge pour le visage).*

OF INTEREST TO WOMEN

How many beautiful gowns do we see hopelessly ruined by an ill-fitting corset! A well-known French dressmaking establishment, to prevent its frocks from meeting with such a fate, will make no gown unless an order for a corset accompanies the order for a dress. Stays that fit are a necessity, both for health and beauty. The Peetz Front Lace Corset more than meets requirements. It is made of imported coutil and batiste, is very flexible and has a medium or low bust line—front lace. The front steel has been tempered so that it also has a flexibility at the top that is unusual. Every bone is guaranteed not to break or rust.

Ready to Wear and Custom Made—Prices $5.50 to $35.

"The Highest Art in Corseting"

Peetz Front Lace Corset

36 E. 33rd St. New York

Cushion "EVE"
The Newest COLLAR SUPPORTER
INVISIBLE RUST-PROOF
The soldered ends can't catch or scratch—cushion ends easily sewed through
3 on a card 10c
White or Black at notion counters
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EMBROIDER WITH LUSTROUS
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All Shades at Your Dealer
JOSEPH W. SCHLOSS CO., N.Y.

ON HER DRESSING TABLE

HIGHLY recommended by one of the most scientific specialists in all that appertains to the hygiene of the body is a series of preparations for the skin, said to be entirely pure and surprisingly efficacious. They are put up privately and with the greatest care, are made of expensive and highly guaranteed ingredients, and every precaution is used to eliminate any possibility of undesirable qualities. There is an excellent facial cream for cleansing purposes mainly, and, though this may not seem of supreme importance to the novice in facial treatment, the result of absolute cleanliness is the basis upon which all real improvement of quality and condition must always be built. For those who have nothing to correct in complexion, as well as for others whose conditions leave almost everything to be desired, it is equally good, being, in truth, a fundamental necessity in the care of the face. As a curative of the ill effects of wind and weather it is also commended, and greatly aids in eradicating all textural disfigurements. Price, 50 cents a jar. With this a skin food for nourishing the tissues should be used, after the first cream has been carefully wiped away with a soft cloth. The price is double that of the cleansing cream, because the ingredients are necessarily more expensive.

AN EFFICACIOUS BLEACH

Nature's natural bleach is contained in a cucumber cream put up by the same management. The acid of cucumbers has been recognized as an invaluable bleach for centuries, as well as strawberry juice, but, curiously enough, the latter does not agree with every physical condition, and has been known to bring out a rash, while the third great natural bleach, lemon juice, has a drying effect upon the skin which makes it very undesirable for constant use. Therefore this cucumber cream may be recommended as containing the very best and most efficacious of all the natural means of bleaching. It removes tan or sunburn and renders the skin soft, white and smooth. Price, 56 cents by mail.

A hygienic face powder from the same source sells for the same price. Also of this series is a toilet soap made of pure olive oil imported from Turkey; this has a very decided value as a curative agent, and is as well distinctly pleasant to use. It produces a nice, clean lather, leaves a soft, velvety feeling, whitens the skin and gives it elasticity. Price, 60 cents for a box of three cakes. Lastly, attention should be called to a new hygienic tooth brush at 53 cents. The bristles are ground before insertion as well as afterwards and will not irritate the gums. The ventilated back allows the water to pass through, and keeps the brush in a sanitary condition by allowing it to dry thoroughly.

SEASONABLE PERFUMES

The joyous fragrance of spring is exquisitely embodied in a rare new French perfume from no special flower, yet suggestive of all. This satisfying perfume is handsomely bottled in cut glass and is priced at $4.25.

Another new perfume of captivating sweetness and individuality has recently made its appearance. It can be tried without expense in order to make sure that it will appeal to one's personal fancy; a tiny phial will be sent on the receipt of 10 cents for postage.

AN EASY CURE FOR OBESITY

In these days when every woman aspires to the sylph-like proportions dictated by fashion, one harkens eagerly to news of a safe and reliable means to this end. Imagine a treatment for obesity which works without the aid of drugs or diet or long hours in a gymnasium, indeed, without exertion of any kind, but by a process that goes on effectively even while one is resting tranquilly on cushioned couch or bed. This phenomenon is made possible by the use of an electro blanket. It is of the weight and size of an ordinary blanket, but is interlined with a high resistance wire firmly woven in strong cloth and entirely protected from contact with the body. To this blanket is attached a silk-covered electric cord and a plug which fits into any ordinary electric socket; in this way the current is communicated to the blanket, which is spread out upon the bed.

The woman of generous proportions has but to wrap about herself a double woolen blanket, lie down on the electric blanket, draw the other half over her and press a button of the switch attached to the blanket, which starts the current. In five minutes the heat generated induces a profuse perspiration.

A special feature of this treatment is that, unlike the Turkish bath, the flesh can be reduced from any desired portion of the body. Perchance one has well-rounded arms and a lovely throat but the waist and hips are too heavy. Then the blanket is rolled up to above the waist only, so as not to risk reducing the perfect arms and neck.

Thirty minutes to one hour of this treatment can be taken, according to the amount of heat one can stand. If in doubt as to one's endurance, a physician should advise about the length of time. A good rub with a Turkish towel completes the daily treatment, which is continued till the desired reduction is accomplished.

There is absolutely no shock with this very simple contrivance, and to prove its efficiency it is now being used by physicians and in two large hospitals in New York. It is a luxury for those who sleep out-of-doors through choice or for any other reason require a steady heat. The cost of a whole blanket, size five and one-half feet by six feet, is $40, and if the simple directions that are printed on the blanket and given to each purchaser are carried out, it is guaranteed to last three years. Smaller blankets for reducing the bust, the chin or the abdomen are sold at correspondingly lower prices.

MARY GREY CO.

BEAUTY CULTURE

MARY Grey and her assistants beg to announce most positively that before taking up the business of the Mary Grey Company they **voluntarily resigned** their former positions, published statements to the contrary notwithstanding.

Mary Grey feels that this statement to the public is due her especially because of the hard work she did for her former employer—taking charge of the business some six years ago, when it amounted to absolutely nothing and by her work and courteous treatment she built the business up to a most prosperous one.

It is by just such treatment, combined with their latest scientific methods that they hope to build up the Mary Grey Company to be superior to all others. PLEASE WRITE OR CALL.

MARY GREY SKIN TONIC, an excellent wash, closes the pores, strengthens and whitens the skin. $5, $2, 75c.
MARY GREY RETIRING CREAM, used after cleansing the face with Cleansing Cream and Tonic. A great nourisher. $3, $1.50.
MARY GREY TISSUE BUILDER. This cream is for filling out the Throat and Bust. $5, $2.50 a jar.
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Preparations sold by the Mary Grey Company are the result of years of study. Some of them have been compounded in Paris under the care of an eminent physician.

NO EXPENSE has been spared in the production of these preparations and they have already gained praise from those who have used them.

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Mary Grey sends directions with all mail orders that insure *CERTAIN RESULTS*. Facial Treatment at Salon, $2.50—course, 6 treatments, $10; two courses, $18. Capable attendants give treatment to ladies at residence.

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Fluffy Ruffers

(Trade Mark)

The Perfection of the Needed Addition for THIN HAIR

A farewell to all ends, rolls, rats and cushions that are used and are foolish and dangerous to the health of the hair.

We show you by the use of Fluffy Ruffers how *natural* and *comfortable* as well as the many ways to dress in the prevailing modes.

We emphasize the fact that they *cannot* be found or purchased except at

Mme. Thompson
28 West 22nd Street
Opposite Stern Brothers

DR. DYS' SACHETS DE TOILETTE

A winter crowded with social duties is apt to show traces of fatigue even on the youngest face. If one is on the borderland of—or beyond—middle age, the brilliant days of spring are cruel to the haggard and drawn faces and show the need of treatment.

A facial treatment to be efficacious must be soothing and restful; after it, eyes should be brilliant, cheeks flushed, skin smooth and velvety—in short the face must look *at least* five years younger, without being artificial.

No rough massage will accomplish this—on the contrary, after a temporary improvement the lines will only be aggravated, while our gentle and scientific treatment, with or without electric vibrator, will insure permanent improvement.

Price per treatment, $1.50 **With the electric vibrator, $2.00**

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LEHN & FINK'S Riveris TALCUM

White & Flesh

It is so rare in fragrance and fine in texture that it has established a new standard of excellence for toilet talcum. Used after the bath and when changing the costume, it imparts that atmosphere of daintiness which is indispensable to perfect grooming. Fair women and particular men everywhere delight in it. It leaves the skin soft and velvety, allays all irritation, and wafts a fragrance of Riviera violets so exquisite and alluring that it lends charm to every user.

Send for Liberal Sample FREE

Two Sizes: 25c and 15c

Send us your name and address and we will mail you a liberal trial package of this exquisite talcum

Attractive large glass jar, with removable sprinkler top **25c**

Special new size container, with sprinkler top **15c**

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LEHN & FINK
147 William Street, New York
Sole Licensees in America for Pebeco Tooth Paste

Beauty in mi-lady's face is a charm which should remain with her always. 'Tis true, she must grow older, but she need not show her age. It is very easy to retain her youthful enchantment by regularly massaging her face with

THE KEELER GIRL

KEELER'S
SUPERIOR
COLD CREAM

In the olden days, the noted Court beauties spent nearly all their time caring for their complexions. To-day, the identical results are obtained by massaging the face for a few minutes with this purest and sweetest and smoothest of cold creams.

Druggists and Dealers Everywhere or mailed on receipt of price.

Tubes, 15c and 25c.
Jars, 35c, 50c, 85c and $1.50.

Our Booklet, "The Secret of Beauty," and sample free to any address.

CHARLES E. KEELER CO.
Manufacturers and Exporters
Atlantic City Philadelphia

Therese Hynds
CORSETS

Made under Therese Hynds' personal supervision, following the lines demanded by New York's fashionably gowned women.

To Order
$14.00 up

Ready-to-Wear
$5.00 to **$15.00**

We make a
Specialty
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Misses' Corsets, Evening, Athletic and **Maternity Corsets.**

Elastic to Reduce Hips

Corsets designed and delivered in 8 hours for out-of-town patrons

Building: 11 East Forty-Seventh Street, New York City

THE NECESSITY OF PERFUMES

The Ancients Teach Us the Value of Perfumes in the Bath, in Foods, in Clothing and as Disinfectants

THE antiseptic and healing properties of resinous gums and balsams were recognized by the ancients. It is a well-known fact that their temples were always built in or near groves of cypress and other sweet-smelling trees, and there can be no doubt of the "method in their madness," as, by the remarkably extravagant use of incense, they were enabled to fumigate the masses who came to worship, and who, according to ancient chronicles, were surely very badly in need of it.

As an instance of the disinfecting properties of perfumes, the story is told of four thieves, who, by means of a preparation which was their own discovery, were enabled to swindle half the populace of Marseilles during the great plague. Freedom was promised them on the condition that they reveal the secret of their immunity from contagion; it proved to be a toilet vinegar, the receipt for which is used to this day.

HYGIENIC VALUE OF PERFUMES

Certainly, from a hygienic point of view, some perfumes possess considerable value. Not only do perfumes mask offensive odors, but they actually destroy them; so well did the Hebrews of old appreciate this, that they seasoned their meat with spice; with various perfumes they imparted what flavor they wished to their wines, perfumed their women, fumigated their beds and clothing, and embalmed their dead.

Many of these resinous gums and balsams are used to-day for medical purposes; fragrant oils, such as eucalyptus and turpentine, have valuable healing properties for mucous membranes, and air impregnated with these and the volatile oils from pines and cedars is especially beneficial to sufferers from bronchial and lung troubles.

FRAGRANT ODORS TO REFRESH THE AIR

Incorporated with animal fats and oils, perfumes not only enhance the pleasing effect of these emollients, but they have an action of their own upon the skin; it may be stimulating, astringent, bleaching or antiseptic, according to the nature and quantity of the perfume used. Why the value of fragrant odors for purposes of refreshing the air in our houses is not more generally appreciated among us is rather puzzling. Vaporizers for distributing liquid perfumes in sprays, fumigating papers consisting of wheels of niter paper covered with a mixture of odoriferous gums, and perfumed lamps, all find ready sales abroad, and are invaluable in sickness and delightful in health. The lamps are easily improvised: an ordinary spirit lamp is filled with Hungary water or other scented spirit, while over the center of the wick, and standing one-eighth of an inch above it, is a small ball of spongy platinum, held in place by a glass rod inserted in the wick. The lamp is lighted and allowed to burn until the platinum ball becomes red hot, when the flame is blown out; the platinum remains incandescent for a long time. The proximity of a red-hot ball to a material of the volatile nature of scented spirit, causes its rapid evaporation and the circulation of fragrant odors. Some perfumers make a special mixture for the purpose, called *Eau à Brûler*.

Hungary water (Eau de Cologne),	1 pint
Tincture of benzoin	2 ounces
Tincture of vanilla	1 ounce
Otto of thyme	½ dram
Otto of mint	½ dram
Otto of nutmeg	½ dram

Another, called *Eau pour Brûler*, has the following recipe:

Rectified spirit	1 pint
Benzoic acid	½ ounce
Otto of thyme	1 dram
Otto of caraway	1 dram
Otto of bergamot	2 ounces

A delightful surprise awaits those who have never used a perfumed spirit lamp.

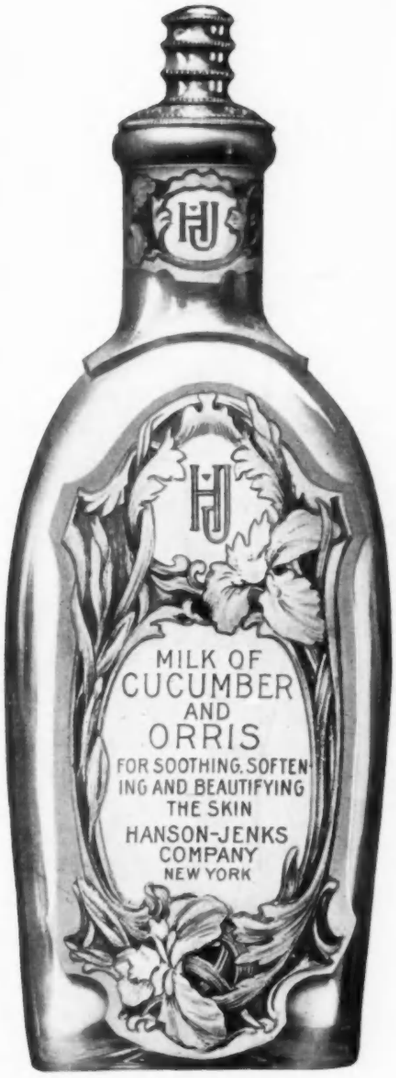
WHERE OUR PERFUMES COME FROM

Most of the perfumes used to-day are extracted from flowers; all plants as well as flowers exhale an odor more or less perceptible, more or less agreeable. Some possess a powerful aroma, some have a stronger smell at sunrise, some at mid-day, others at night, but none are equal to those derived from the animal kingdom; a single grain of musk retains its odor for years. Ambergris is another wonderful scent; it was at first used by the ancients as a perfume by itself, later combined with frankincense and myrrh. It was used in Roman Catholic churches in censers. Ambergris is supposed to be a morbid secretion from the liver of whales, which is found floating on the sea in warm climates, but it is so scarce now that the price has become prohibitive, and an artificial ambergris is being manufactured that is almost as pleasing.

Chemists have within recent years accomplished some amazing things in perfume manufacturing. One of the finest synthetic compounds is "ionone," which embodies the characteristic smell of violets, and is, if anything, an improvement upon nature's own product.

Consider the Rose

The velvety loveliness of its petals is rivalled only by the exquisite smoothness of a fresh, youthful complexion



HANSON-JENKS Milk of Cucumber and Orris is a wonderful aid to the woman who wishes to preserve the delicate texture of her skin.

It is the emulsion of the distilled juice of fresh cucumbers and orris root — a combination which produces a delightfully soothing and cooling effect upon the skin.

Hanson-Jenks Milk of Cucumber and Orris contains no glycerine.

This delightful preparation is excellent as a foundation for a dry or liquid powder. Not scented — just the fresh, natural odor — it in no way interferes with the fragrance of the powder used.

Milk of Cucumber and Orris — in two sizes, 50c and 75c — may be had at all good shops.

Violet Toilet Water Brut will charm you by its delicate fragrance. Send us five two-cent stamps for a miniature package.

The Hanson-Jenks Company

PERFUMERS

149 West 36th Street **New York**

Spring Weddings

THE most momentous announcement ever made is the announcement of a marriage. Without love there would be no poetry and no music. All the manifest beauty of earth is only Nature's nuptial decoration. The color and perfume of flowers that so delight us are but marriage announcements in their way. ¶ Engraved wedding invitations and announcements should be done in a style that is thoroughly representative of the occasion. Good taste, exquisiteness and correctness should be employed. ¶ Dempsey & Carroll, the Society Stationers of New York, have made perhaps more Spring Wedding Stationery than any other firm in the City. ¶ The skilled workmen employed by Dempsey & Carroll know what is correct, and execute it in the most perfect way. ¶ Dempsey & Carroll will be glad to serve you in this connection. You may write to them for samples and prices, which will be gladly submitted. You may arrange for invitations and annoucements from this fine old New York House by mail as well as in person.

DEMPSEY & CARROLL
22 W. 23 STREET : NEW YORK CITY

S O C I E T Y

Died

NEW YORK

Cutting.—On March 2nd, William Bayard Cutting.

Posfay.—On February 12th, at Bloomfield, Conn., Elizabeth Garland, wife of Oliver Posfay and daughter of the late William Allen Underwood.

Rollins.—On February 25th, Jordan J. Rollins at his late residence, 2 East 45th Street.

Torrance.—On February 24th, Sophia Johnson Vanderbilt, widow of Daniel Torrance and last surviving child of Commodore Cornelius Vanderbilt.

Tilford.—On March 5th, Richard Curd Tilford.

BOSTON

Sanger.—On February 25th, Charles Robert Sanger, late professor of chemistry in Harvard University.

Crafts.—On February 19th, Clemence Haggerty, wife of Mr. James M. Crafts.

Engaged

NEW YORK

Arnold-La Monte.—Miss Marjory Arnold, daughter of Mr. and Mrs. Francis R. Arnold, to Mr. George Vaill La Monte, son of Mr. and Mrs. George Mason La Monte.

Belknap-Lee.—Miss Gertrude Belknap, daughter of Mrs. Morris B. Belknap, of Louisville, Ky., to Mr. Ronald Currie Lee, of New York.

de Villiers-Schwab.—Miss Kate Lockner de Villiers, of South Africa, to Mr. Henry Baldwin Schwab, of New York.

Lufkin-Hunsiker.—Miss Florence Lufkin, daughter of Mr. and Mrs. Elwood C. Lufkin, of Rye, N. Y., to Colonel Millard Hunsiker, of Paris, France.

Nicholas-Townsend.—Miss Beatrice Nicholas, daughter of Mrs. Harry I. Nicholas, to Mr. Edward Nicoll Townsend, Jr.

Nichols-Billings.—Miss Jessie Nichols, daughter of the late George Dana Nichols, to Mr. Frederick Billings.

Sierck-Alker.—Miss Ernestine J. Sierck, daughter of Mrs. Carsten William Sierck, to Mr. Edward P. Alker.

Tweed-Wadsworth.—Miss Helen Tweed, daughter of Mr. and Mrs. Charles H. Tweed, to Mr. William D. Wadsworth.

BALTIMORE

Brush-Shippen.—Miss Florence Hawley Brush, daughter of Dr. Edward N. Brush, to Dr. Lloyd Shippen.

Miller-Wickham.—Miss Credilla Miller, daughter of Mr. and Mrs. Lawrence Vernon Miller, to Ensign Williams Carter Wickham.

BOSTON

Briggs-Hubbard.—Miss Dorothy Briggs, daughter of Dr. and Mrs. Edward C. Briggs, to Mr. Charles Wells Hubbard, Jr.

Signourney-Converse.—Miss Alice Signourney, daughter of Mrs. Henry Signourney, to Mr. Frank Lee Converse, son of Mr. and Mrs. Frank B. Converse, of Newton, Mass.

CINCINNATI

Egan-Pratt.—Miss Edith Egan, daughter of Mr. and Mrs. Simon P. Egan, to Mr. William Brace Pratt, of Brooklyn.

CLEVELAND

Miller-Bole. — Miss Gertrude Miller, daughter of Mr. and Mrs. Ransom G. Miller, to Mr. David Clark Bole.

Miller-Crawford. — Miss Marguerite Martha Miller, daughter of Mr. and Mrs. Ransom G. Miller, to Mr. Willard John Crawford.

MINNEAPOLIS

Hanson-Wright.—Miss Alma C. Hanson, daugater of Mrs. Charles M. Hanson, to Dr. Charles B. Wright.

PITTSBURG

Craig-Smith. — Miss Ernestine Craig, grandaughter of Mrs. James McKay, to Mr. Franklin Wheaton Smith, of St. Paul.

Macbeth-von Moschzisker. — Miss Anne Macbeth, daughter of Mr. and Mrs. George A. Macbeth, to Justice Robert von Moschzisker.

McCutcheon-Dallmeyer. — Miss Rebekah McCutcheon, to Mr. Henry Dallmeyer.

SAN FRANCISCO

Hemple-Anderson.—Miss Hilda Hemple, daughter of Dr. and Mrs. George Hemple, of Leland Stanford University, to Mr. Frederick Marshall Anderson, of Grosse, Ill., and Detroit, Mich.

Hopkins-Cowden.—Miss Florence Hopkins, daughter of Mr. and Mrs. Edward Hopkins, to Mr. Cheever Cowden, of Boston and New York.

WASHINGTON

Garlington-Chamberlain.—Miss Sally Garlington, daughter of Brigadier-General and Mrs. Ernest A. Garlington, to Lieutenant Harry D. Chamberlain, U. S. A.

Weddings

NEW-YORK

Hard-Work.—On March 8th, at the home of the bride, Mr. De Courcy L. Hard and Miss Marjory Work, daughter of Mr. J. Henry Work.

Losee-Newbery.—On March 27th, Mr. Herbert L. Losee and Miss Violet von Lyncker Newbery, daughter of Mr. and Mrs. John Newbery.

Ruddock-Kirk.—On March 14th, at the Cathedral of St. John the Divine, Mr. Albert Billings Ruddock and Miss Margaret Kirk, daughter of Mrs. James A. Kirk, of Evanston, Ill.

CINCINNATI

Swartley-Mougey.—On March 7th, at the home of the bride, Mr. Henry R. Swartley, Jr., and Miss Lillian Mougey, daughter of Mrs. Peter Mougey.

CLEVELAND

Johnson-Crothers.—On February 20th, Mr. Thomas Lynn Johnson and Miss Stella Reid Crothers.

MINNEAPOLIS

Bestor-Benner.—On March 5th, at the home of the bride, Mr. Frank C. Bestor and Miss Mary Van Antwerp Benner, daughter of Mr. and Mrs. Franklin Benner.

PHILADELPHIA

Adams-Rogers.—On February 29th, Mr. Robert Adams, Jr., and Miss Helen Rogers, daughter of Mr. and Mrs. Herbert Rogers.

Howard-Whitham.—On February 20th, at Grace Church, Mount Airy, Mr. Abram Claude Howard and Miss Margaret Vaux Whitham, daughter of Mr. and Mrs. Jay M. Whitham.

PROVIDENCE

Murphy-Barstow.—On February 17th, at the home of the bride, Mr. Robert Cushman Murphy, of Brooklyn, and Miss Grace E. Barstow, daughter of Mrs. Amos C. Barstow.

SAN FRANCISCO

Schilling-Hamilton.—On March 6th, at the home of the bride, Mr. Rudolph Schilling and Miss Alexandra Hamilton, daughter of Mrs. Alexander Hamilton.

(*Continued on page* 100)

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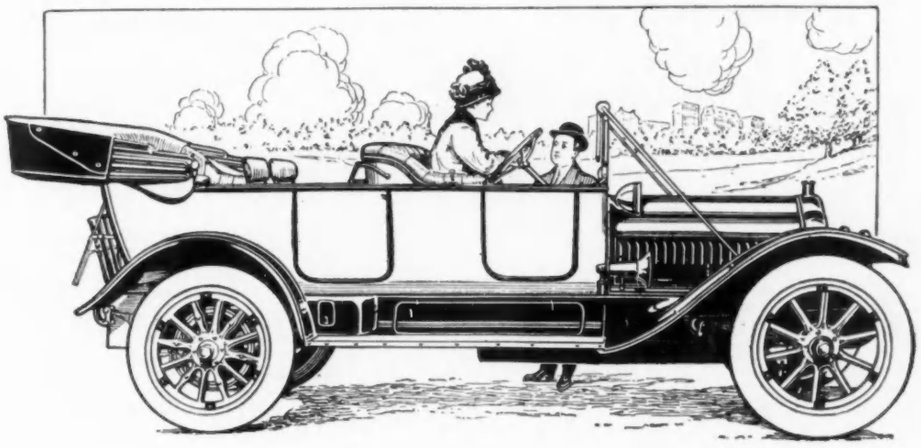

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S O C I E T Y

(*Continued from page 98*)

Weddings to Come

NEW YORK

Buckley-McFadden.—On April 11th, at the home of the bride, Miss Annette Buckley, daughter of Mrs. Richard W. Buckley, to Mr. Phillip G. McFadden, of Philadelphia.

Clarkson-Haskell.—On April 8th, Miss Gladys E. Clarkson, daughter of Mr. and Mrs. Ashton C. Clarkson, to Mr. E. Kirk Haskell.

Hayden-Macy.—On April 18th, at the home of the bride, Miss Dorothy Hayden, daughter of Dr. and Mrs. James Raynor Hayden, to Mr. Alfred Macy, son of Mrs. William H. Macy, II.

Houghtaling-Carse.—On April 9th, at the Church of the Ascension, Miss Irene Houghtaling, daughter of Mr. and Mrs. Warren R. Houghtaling, to Mr. Henry Ranney Carse.

Morgan-Goadby.—On May 4th, at Newport, Miss Joanna Morgan, daughter of the late William Rogers Morgan, to Mr. Arthur Goadby, of New York.

Pickhardt-Coleman.—On April 8th, at the home of the bride, Miss Edith Pickhardt, to Mr. Jere Coleman, of Arlington, Mass.

Winslow-Williams.—On April 11th, in Grace Church Chantry, Miss Margaret Winslow, daughter of Mr. and Mrs. Francis D. Winslow, to Mr. Gordon Williams, of Baltimore.

AUGUSTA

Estes-Calhoun.—On April 16th, at the Church of the Good Shepherd, Miss Sadie Smith Estes, daughter of Mr. and Mrs. J. Rice Smith, to Mr. Edwin Preston Calhoun.

NEW ORLEANS

Eustis-Seaman.—On April 10th, at the home of the bride, Miss Maude Eustis, daughter of Mrs. Cartwright Eustis, to Mr. Harold Seaman, of Milwaukee.

PHILADELPHIA

Geyelin-Clement.—On April 8th, Miss Marion Geyelin, daughter of Mr. and Mrs. Henry Laussat Geyelin, to Mr. Charles Francis Clement.

McIlvaine-Nelson.—On April 10th, Miss Ellen C. McIlvaine, daughter of Mrs. Henry C. McIlvaine, to Mr. John M. Nelson, Jr., son of Mr. and Mrs. John M. Nelson.

Wheeler-Wood.—On April 9th, at St. Marks Church, Miss Sophie W. Wheeler, daughter of Mr. Andrew Wheeler, to Mr. Robert Leaming Wood.

PITTSBURG

Hechelman-Clark.—On April 9th, at the First Presbyterian Church, Miss Esta Hechelman, daughter of Dr. Herman W. Hechelman, to Mr. Herbert Huntoon Clark.

ST. LOUIS

Holliday-Bascom.—On April 10th, Miss Ida Holliday, daughter of Mr. and Mrs. John G. Holliday, to Mr. Charles E. Bascom.

La Motte-Hunt.—On April 27th, Miss Harriet La Motte, daughter of Mrs. Soulard La Motte, to Mr. Theodore Hunt.

Receptions, Dinners and Dances

Hostetter, Mrs. Theodore.—For her daughter, Miss Greta Hostetter, on April 9th, a dinner dance at Sherry's.

Leap Year Subscription Dance.—At Hotel St. Regis, on April 9th.

Entertainments Given for Charity

Bridge Tournament.—On March 5th, at Sherry's, under the auspices of the "Dog's Brigade" of the New York Women's League for Animals, for the benefit of the League Hospital for Animals.

Cabaret De Mi Carême.—On March 13th, at the Hotel Astor in the aid of St. Marks Hospital. Patronesses: Mrs. Lewis Cass Ledyard, Mrs. Douglas Robinson, Mrs. Oren Root, Mrs. Lorillard Spencer, Mrs. Payne Whitney, Mrs. M. Orme Wilson, Mrs. Leonard Thomas.

Durbar Pictures.—On March 8th at Sherry's, for the benefit of the New York Consumers League. Patronesses: Mrs. De Lancy Nicoll, Mrs. Clarence Mackay, Mrs. S. Witherbee, Mrs. James Speyer and Mrs. Robert E. Ely.

Kinemacolor Pictures of the Durbar.—On March 11th, at the Plaza, under the auspices of the Sowers, for the benefit of the Darrach Home for Crippled Children.

MILLINERY OFFERINGS *from* LONDON

(*Continued from page 82*)

long feather bending slightly to the right and a short and very full lancer feather on the left. The handsomest example of this style of mount is in white shading to a storm gray, but it may be had in any color at 4 guineas.

The Prince of Wales feathers have again made an appearance. For years they have been ousted by the drooping plumes, but the straight sentinel of three feathers towering at the side or front of a natty straw shape satisfies the present fad for high trimming. Three very lovely Prince of Wales plumes shaded blue and green were priced at 3½ guineas.

Shot feathers are in high favor. The flues are not really, as one would think at first glance, a mixture of shades, but the inside flues are dyed a brighter tint than the outside, and glint through softly. Two very full feathers in coffee brown were shaded in this way; the inner strands were a bright cherry-red. Considering the size of the feathers they seemed very reasonable at 37s. 6d. each.

LOVELY FEATHER NOVELTIES

Another novelty is the mingling of two feathers. A long feather is laid on its back and a very full, but shorter, feather is stitched inside. The shorter feather curls over into a full cascade about half way down the length of the long plume, and the mount is stitched into the hat to show this effect. The feathers are shaded, not shot. One very lovely example was carried out in several delicate tones of terra cotta tipped with apricot and priced at 52s. 6d.

Lancer plumes are larger than ever; the majority are tied twice, and the strands are arranged to fall in a cascade effect. These plumes are dyed to match any gown or trimming on a gown, and wonderful opalescent shades will be seen. Feathers such as these can be bought for 25s. 6d. each. Cheaper mounts for every-day hats are made up very attractively. The newest are a pompom of condor quills dyed in any shade and priced from 5s. 11d. to 12s. 11d., and dainty ostrich choux of uncurled feathers at 12s. 11d.

A mount for those who like the softness of an ostrich feather, and yet find that their purses cannot afford a lancer plume, consists of three tall feathers set back to back and curled tightly up to within six inches of the top, where they are tied and the ends are allowed to froth over in a cascade. This mount can be supplied in all shades, and is priced at 27s. 6d.

Ospreys are just as beautiful, popular and expensive as ever, but, as usual, they are placed only on the most exclusive models. An uncut osprey of no great size, with a base of marabout, is priced at 2½ guineas; according to the present style of trimmings it would take at least three of these to trim a hat.

Note: In American money 1 guinea is equal, approximately, to $5.25, 1 shilling to 24 cents, and 1 penny to 2 cents.

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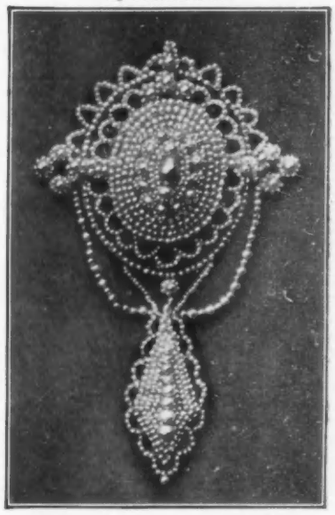

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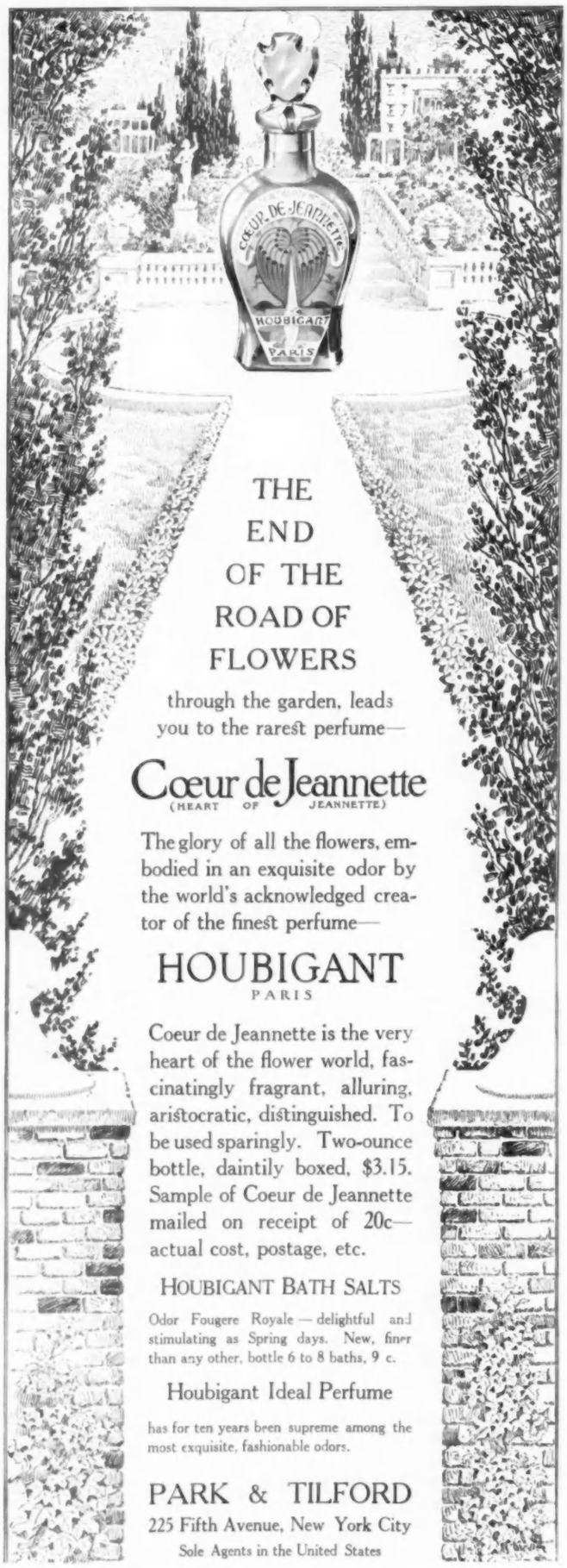

ART NOTES

The American Sculpture Exhibit at the Montross Galleries—New Groups at the MacDowell Club

A DISTINCTIVE and highly pleasing exhibition of American sculpture was recently given at the Montross Galleries. The artists demonstrated the rapidly growing interest in things modern—and American—for sculptural subject matter and their own increasing individuality in the treatment of their themes. The groups and figures on exhibition were of necessity small, since the Montross Gallery is one of those charmingly proportioned, limited little rooms of which we have all too few, sized comfortably for the quiet scrutiny of things worth seeing. But none of the artists represented seemed to have suffered from the prohibition thus imposed. The portrait heads, of which there were several extremely interesting examples, were excellently placed; and the vital little figures and groups made up in vigor of action and delicacy of line what they lacked of heroic mould.

James E. Fraser, who was a pupil of St. Gaudens, and whose work since the master's death has fulfilled the latter's glowing promises of him, showed a "Head of an Old Man," expressive of intense naturalism and a discriminating selection of contours. It was perhaps the most striking instance in the exhibition of the fact that American sculptors, as such, are determined to be reckoned with. They seem to aim for something less than the exaggerated impressionism of the modern French school, and for something more than the dignified formalism of the classic traditions—in short, for vitality without sensationalism.

The exhibition also proved that the American sculptors are working for their very lives. Not a piece on view at the Montross Gallery but carried its messages of profound and untiring study. It was not possible for Anna Hyatt to have produced those matchless little animal studies without earnest and prolonged application to the study of zoological forms. Accuracy has been her watchword. Again, in the "Indian Warrior on Horseback," by Mr. Proctor, the figures are anatomically perfect, as well as poetically and dramatically effective. Among the exhibitors were Mr. Solon Borglum, Dr. McKenzie, Carol McNeil, Mrs. Vonnoh, Karl Bitter, Bela L. Pratt, Isador Konti, Sherry C. Fry, Mr. Aitken, Mr. Bartlett, Mr. Weinman, H. A. MacNeil, Evelyn Longman and Janet Scudder.

MAC DOWELL CLUB EXHIBITIONS

The zeal of the MacDowell Club exhibitors never flags. With group after group of paintings they keep the American public in touch with what its artists are doing, and how the trend and movements of its art may best be defined.

In the exhibition which closed on March 4th, George Bellows and Guy Pene du Bois made an admirable showing, particularly the former, whose vigorous, clean-cut work is now a feature, not alone of small groups, but of expansive and representative exhibitions. In the new group, which went on view on March 7th, Colin Campbell Cooper and Spencer Nichols earned particular attention. Other exhibitors were Henry B. Snell, Chester C. Hayes, H. Van der Weyden, Phillip Little, Orlando Rouland, Ernest Peixotto and William H. Howe.

The magnificent collection of pictures which Mr. J. Pierpont Morgan is to bring to this country is in process of transportation, and part of it is already here, housed, for the time being, in a storeroom of the Metropolitan Museum. Mr. Morgan escaped the worries of the customs house inspection here by having an appraiser go to London and assess the collection there. This was to avoid the dangers of taking the pictures from their carefully made encasements before putting them in storage. The loss of this famous gallery to London may be compensated for, in a certain measure, if Mr. Otto H. Kahn fulfils his tentative programme of removing himself and his remarkable art treasures to Europe.

THE CELEBRATED HALS GROUP MAY GO

Mr. Kahn's departure is still happily problematical, though rumors of it persist. If it actually takes place, America will lose the only group by Franz Hals which has ever been brought here, to say nothing of scores of less renowned pictures, scarcely less valuable, which make up this admirably chosen collection. Those who have not had access to it in Mr. Kahn's own house will remember its having been on public view at the Metropolitan Museum. Two canvases, hardly secondary in interest to the Hals group, are by Rembrandt—"Philemon and Baucis"—and "Head of a Jewish Student." Another is the "Portrait of a Young Cardinal," by Lorenzo Lotto; and for supreme beauty there is the head of a young Florentine woman by Lorenzo di Credi. The small group of "The Virgin and Child," by Gerard David, is in that Flemish master's happiest, kindliest manner, sharply and fortunately differentiated from the monstrosity in "L'Hôpital de St. Jean" at Bruges, by which he is probably best known. Walter Pater has aroused every untraveled reader of English to that fervid enthusiasm for Lucca Della Robbia which fills the traveler after a journey to Florence. Mr. Kahn's plaque is a glazed bas-relief in two colors, and is remarkable in its pure severe beauty and benignity.

MR. MAC RAE'S PASTELS

Elmer Livingston MacRae is one of the few of our painters who knows how to get the most out of pastels, and his collection of them at the Madison Art Gallery, with some oil paintings, denotes him at once a man cognizant to the full of the resources of his medium, and an artist with eyes for character and poetry, as well as color and line. "A Baby's Head," loaned by Mrs. George Bernheim, is one of the best of these, and another, more ambitious in scope, is the lovely picture called "Little Pilgrims," which shows two charming youngsters against a delicate but vigorous background.

One of the most brilliant of the masterpieces by Peter Paul Rubens, "The Coronation of St. Catharine," was recently exhibited at the Gimpel and Wildenstein Galleries. It comes from the collection of the Duke of Rutland, at Belvoir Castle, and has been exhaustively described by every writer on the art treasures of Great Britain, who all declare it to be one of the finest works of the master. It was made for an altar in the Church of St. Augustines, at Malines, in 1633.

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for Spring 1912

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MUSIC NOTES

MME. JEANNE GERVILLE-RÉACHE'S only appearance in New York this season, in concert, was on March 7th, at Carnegie Hall. She presented an unusually varied and exacting programme. Her selection of French songs was perhaps a trifle more discriminating than that of the German; or it is that her superiority in French is due to long practice and operatic training. Her programme follows:

Apaisement ..... Beethoven
Air de "Jeannot et Collin".....Nicolo
Der Tod und das Mädchen....Schubert
Saphische Ode .....Brahms
Ich grole nicht .....Schumann
Aria da chiesa .....Stradella
Addio (dedicated to Mme. Gerville-Réache) ..... Parelli
Piacer d'Amour .....Martini
Nocturne ..... Eugenie Bauer
Hindu Slumber Song.....Harriet Ware
Nightingale Lane.R. Axtel Wachtmeister
Elégie ..... Massanet
Le Nil.....Xavier Leroux
Aria from "L'Enfant Prodigue," Claude Debussy
Fedia .....Camille Erlanger
Chanson Slav ..... Chaminade
Le Secret ..... Faure
La Cloche .....Saint-Saëns
D'une Prison.....Reynaldo Hahn

THE RUSSIAN SYMPHONY ORCHESTRA

Kitty Cheatham was the soloist with the Russian Symphony Orchestra, conducted by Modest Altschuler, at its final concert of the season at Carnegie Hall. Miss Cheatham prefaced each number of "The Nut Cracker Suite" with recitations from the "Hoffman Fairy Tales."

Symphony Pathétique ....Tschaikowsky
Variations on the legend theme..Arensky
"Christ when a child, a garden made,
And many roses planted there."

The original legend (from the Russian by Piestchejew) recited by Miss Cheatham.

"The Nut Cracker Suite."

BENEFIT CONCERT BY MME. GADSKI

Mme. Johanna Gadski, one of the most philanthropic of the operatic stars, gave a brilliant concert on March 24th, for the aid of the German Sailors' Home. She was assisted by the Arion Society, the Liederkranz, and the Volpe Symphony Orchestra under the direction of Arnold Volpe. Her own part of the programme included arias from "Tannhäuser" and "Tristan and Isolde," and a group of songs, some of them in English. The singing societies gave Steinbruck's "Der Wanderer am Meers," Bungart-Wasen's "Sanctus" and Silcher's "Lorelei."

THE KNEISEL QUARTET PROGRAMME

The fifth concert of the season of the Kneisel Quartet was given at the Hotel Astor on March 12th, with Ernesto Consolo, the Italian pianist, as the assisting soloist. The programme:

Quartet in B flat major, Opus 130, Beethoven
Trio in A minor for pianoforte, violin and violincello, Opus 50..Tschaikowsky
Quartet in C major.....Haydn

WOLF-FERRARI SONGS

The most entertaining portion of the elaborate programme offered by Gino Ciaparelli-Viafora at Carnegie Lyceum, in association with Joseph Zellner, 'cellist, and Charles Gilbert Spross, pianist, was the group of songs by Wolf-Ferrari. These songs have recently become enormously popular for concert singers, who have turned to their own account the success made by the Italian-German composer in his operatic ventures.

Se tu m'ami—arietta antica...Pergolosi
Lasciatemi morire, from "Arianna," Claudio Monteverde
Voi che sapete.....Mozart
Risveglio (new) .....Setaccioli
Mare Azzurro .....Collina
In my garden.....Samuel Liddle
Until ..... Wilfred Sanderson
Good-bye .....Paola Tosti
Aria from "Madame Butterfly"..Puccini
Sia benedetto chi fece lo mondo, Ermanni Wolf-Ferrari
E tanto c'o pericol ch'io ti lasci, Wolf-Ferrari
O si che non sapevo sospirare, Wolf-Ferrari
Si j'étais Dieu.....Courtland Palmer
Lethe (new).....Courtland Palmer
Serenata (new) .....Sorrentino
O Primavera ..... Tirindelli

BOHEMIAN CLUB CONCERT

The concert arranged by the Bohemian Club, a group of musicians with Franz Kneisel for president, for establishing a fund for needy musicians, was given in the ballroom of the Hotel Astor on March 3rd, and was immensely successful. The fund thus started is for the assistance of musicians who may find themselves suddenly in need and who will thus be enabled to tide over disasters until they are on their feet again. The committee in charge of the concert included Afred Hertz, Josef Stransky, Walter Damrosch, Frank Damrosch, Rafael Joseffy, Sigmund Herzog, Richard Arnold and Rubin Goldmark. The programme follows:

Sonata, 'cello and pianoforte....Corelli
Sigmund Herzog and Willem Willeke.
Piano solo, "Auf Fluegein des Gesanges," Mendelssohn-Liszt
Etude ..... Laidow
Reminiscense of "Robert Le Diable," Meyerbeer-Liszt
Josef Lhevinne.
Die Lotosblume ..... Schumann
Gretchen am Spinnard.....Schubert
Von ewiger Liebe.....Brahms
Mme. Margaret Matzenauer.
String Quartet, variations on "Der Tod und das Mädchen," string quartet in D minor ..... Schubert
The Kneisel Quartet.
Weylas Gesang .....Wolf
Liebesfeier ..... Weingartner
Heimliche Aufforderung ..... Strauss
Mme. Margaret Matzenauer.
Septet Opus 20.....Beethoven

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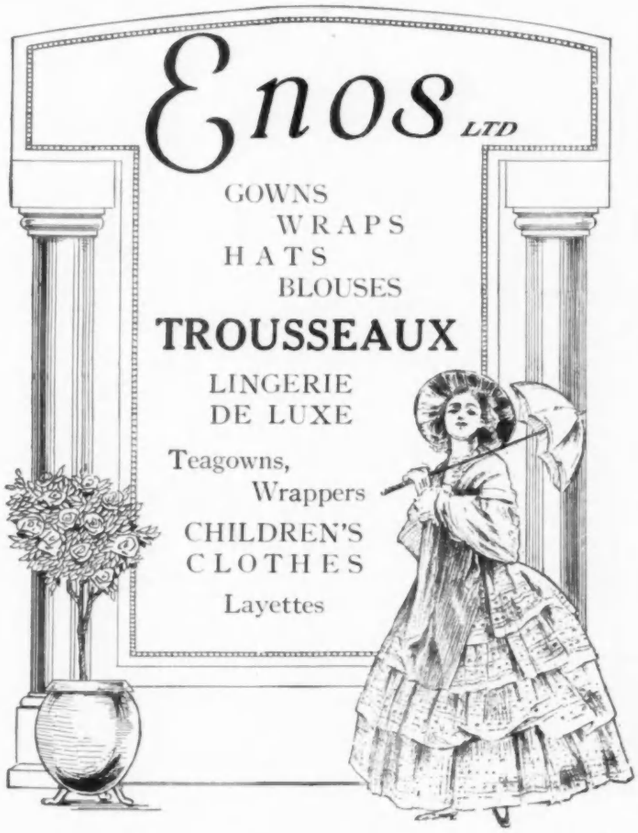

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FASHION DESCRIPTIONS

PAGE 20.—LEFT FIGURE.—A Doeuillet tailored model of white piqué de laine. The collar is of navy blue tyltyl, and the military motifs at the coat closing, at the cuffs and on the front panel of the skirt are made of round white silk braid. Cream lace ruffles edge the cuffs.

MIDDLE FIGURE.—Charming Callot model of white faille silk. The revers of the oddly cut coat are of white satin and lace, and the shallow collar and cuffs are embroidered in white silk. White silk tassels are used with artistic profusion.

RIGHT FIGURE.—The draped bodice and skirt are of white chiffon on which gold-flecked purple pansies are painted by hand. Outlining the left side of the bodice and the waist-line are torsades of chiffon in the pansy shades—purple, yellow and green. These lose themselves in the chiffon shoulder drapery. The long sleeves of tucked Alençon tulle are an innovation.

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UPPER LEFT-HAND FIGURE.—Smart toque of draped black hemp and black velvet. A black osprey is fastened at the left.

UPPER RIGHT-HAND FIGURE.—Close-fitting purple chip hat veiled with black tulle. At the side towers a trimming of blue and mauve silk pansies with variegated leaves.

LEFT-CENTER FIGURE.—Black Milan tam, the brim of which is faced with pink chiffon. A large pink and silver rose at the back fastens the puffed crown to the brim.

RIGHT-CENTER FIGURE.—Striking white chip straw faced with black velvet. A beautiful white osprey holds back the brim at the left side.

LOWEST FIGURE.—A white chip hat faced with black velvet and trimmed with two white ostrich feathers. The uneven, slashed brim is outlined with black Hercules braid.

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UPPER LEFT-HAND FIGURE.—Andrée Bégue model of Louis XVI bonnet, for motor wear. It is made of old-blue satin straw, a plaiting of which is used on the edge of front and back. A rosette of black velvet and pink rosebuds covers each ear.

UPPER RIGHT-HAND FIGURE.—Another Andrée Bégue model of black hemp with a double brim. The upper one of black velvet overlaps the under one of hemp. A black and white osprey is placed near the slash on the left side.

MIDDLE FIGURE.—A Marie Louise model of particularly graceful lines. It is made of black hemp, and a full black ostrich plume rises against the crown.

LOWER LEFT-HAND FIGURE.—Alphonsine designed this charming model in which the black malines is arranged to simulate the double brim. The crown is a foam of black osprey.

LOWER RIGHT-HAND CORNER.—Louis XIII style from Saget. The black Milan shape is faced with Lierre lace, and from the right side starts a trailing black-and-white osprey.

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LEFT FIGURE.—Natural-colored embroidered shantung costume featuring a rippling tunic, full sleeves and the military collar. The obi-like sash is made of tobacco-brown satin. Price of cut-to-measure pattern, bodice and skirt, $4.50.

MIDDLE FIGURE.—The upper part of this smart black taffeta gown is cut like a surcoat, line-embroidered above the waist-line, and below edged with a flat puffing of the taffeta. The yoke is made of finely tucked white chiffon over flesh-colored mousseline. Price of pattern, $4.50.

RIGHT FIGURE.—Cream-colored linen suit trimmed with a broad collar and deep hem of macramé lace dyed a darker tone of cream than the linen. Two glass buttons ornament the jacket front. Price of pattern, $4.50.

Reverse views of models shown on page 20

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LEFT FIGURE.—Gown of emerald-green chiffon with a deep insertion of gold lace on the bodice and on the panel train. The skirt draperies are caught at the right side with a large gold rose. Strings of amber over the shoulders support the bodice. Pattern price, $4.

MIDDLE FIGURE.—The distinction of this black charmeuse gown from Worth lies in the arrangement of the flesh-colored tulle on the bodice. The thin layer of tulle over the shoulders is edged with strauss and is spangled, but where the tulle breaks into the bodice at the back, several thicknesses are used. Jet fringes the skirt drapery. Price of pattern, $4.

RIGHT FIGURE.—A brilliant gown of gold cloth, embroidered in silver and black and rhinestones. The fichu is of gold net under a fine écru lace, edged at neck and border with rhinestones. From Beer. Price of pattern, $4.

Reverse views of models shown on page 52

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The DESIGNERS OPEN THEIR DOORS

(*Continued from page* 19)

Friday afternoon, February 16th, Chéruit presented a collection which immediately started the hotels and cafés to gossiping with renewed vigor, for here was a "veritable collection," a complete line of models distinctly different from the clothes of last season, with not a single idea copied or adapted from any other house, a thing rare indeed in Paris, and yet the whole collection harmonious and charming. This is Mme. Chéruit at her best, and her many friends, some of whom felt that the last few seasons' models of this house were unsatisfactory, welcome with enthusiasm this latest success of a woman who is certainly one of the great fashion leaders of our time.

Chéruit's is uncompromisingly a "pannier" collection. Indeed, it is Chéruit who really launched the pannier late last year—but that is another story. These panniers are so varied and so charmingly adjusted, that one sees instinctively that any type or, in fact, any weight of woman may wear them with impunity. It is here, as elsewhere, the pannier of the Louis XV period that furnishes the inspiration, but so modified, so cleverly manipulated, that one may term it with justness the pannier of 1912.

The colors here are delightful. They run principally on the themes of oyster-white, champagne, café au lait and an interesting gray. Besides the ubiquitous taffetas, many attractive cotton fabrics are employed by Chéruit—rough crash and ratine and cotton crêpe.

THE PLAITED SKIRT OF CALLOT

On February 17th Callot's collection was shown. This opening had been awaited with much anxiety, and already it has helped to clear the atmosphere of doubt and to render the buyers more definite in their purchases. Callot, as was predicted by some, presents both tight and considerably wider, though not full, skirts. The fullness is, for the most part, accomplished by plaiting pressed very flat so as not to enlarge the figure. The drop skirts are not wide, often not more than thirty inches, though the free overdresses of plaited chiffon or silk give an effect of amplitude.

Sometimes the plaiting is simply a flounce, again it is a "half skirt," which sometimes continues in back and front to form a sort of panel to the waist. Side plaits laid at intervals and tiny box plaits are the most popular uses of this revived style. Callot, of course, is not the only house that favors plaited skirts. Paquin uses them also, though his are more like flutings than plaitings. Béchoff-David, too, show many plaited skirts. They prefer little, fine, flat plaits extending from waist to hem, and with these they show smart, fancy jackets and loose cutaway Etons. There are also, however, at least one or two veritable Etons and several suit coats with Eton fronts and tail-pieces hanging down the back.

Callot, too, has panniers, though they do not dominate the collection. There are also skirts with three full flounces—these in taffeta—and others with wide lace flounces or bands. Many periods are represented by "costumes de style," which Callot always delights in. There are oriental evening gowns and wraps, a lovely Louis XVI frock, all silver lace of a rare Venetian pattern, a Directoire and an Incroyable, and there are quaint overskirts and half-skirts that recall the period between 1870 and 1880. Add to these the many costumes that are purely "Callot," derived from no period or nation, and you have a collection sufficiently varied to permit of any taste being suited.

Callot, to the great disgust of the dressmakers who, not satisfied with the variety of new sleeves offered by other houses, openly declare that they expected Callot to change the sleeve style, continues to use the short, simple kimono sleeve in most of their frocks.

PREMET "ARRIVES"

Some days before the first of the big openings, modestly and without blare of trumpets, the first showing of spring models was held at Premet's. Those of us who have watched this house since its inception three seasons ago, who know its personnel and noted the marked success of a certain few of its models last season, went to the opening with keen anticipation. This interest was the keener because we knew that little Madame La Franc, for years with Jeanne Hallée, was now with Premet. Madame was not known to the public in general, but to those "in the knowing" she has long been considered one of the most promising designers in Paris.

In the two weeks that followed the Premet opening, the house has fairly leaped into popularity. In a time of fashion famine like this, here is a house that provides real fashion variety! One buyer tells another, and lo! prestige is made. Premet, the three-year-old, the rank outsider, is coming to take first place with the seasoned leaders.

The Premet silhouette is one of slender panniers. But panniers draped low down and close and over little, tight underskirts that keep the figure as slim and as svelte as a willow wand.

An attractive Premet feature is the use of bead embroideries of quite a new sort. These are made like the lovely bead purses of our grandmothers' and great-grandmothers' time. Often one or two great roses, finely applied to net, are used on the bodice as its sole decoration. In some of the handsomest of the formal toilettes great beaded motifs like old tapestries are applied at intervals, to weight and beautify the skirt.

The favorite color at Premet's is green in all its tones, from brilliant apple to softest sage. They also make much use of a new taupe shade that is most attractive with black. Soft tans and café au lait with black are much favored combinations.

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New York City

FOR THE HOSTESS

Bright Flowers, Crisp Salads and Fresh Fruits Gladden the Eye and Tempt the Flagging Appetite of the Spring Guest

THE days of Lent are fast completing their count of two score, and the Easter season will be reflected in flowers and appropriate menus for the hostess's luncheon and dinner parties. In the spring of the year, when the appetite flags and needs to be tempted by crisp greens and fresh fruits and vegetables, special attention is given to salads. In a fruit salad, therefore, one finds a healthful combination, and the hostess will welcome these novel recipes. These salads are especially attractive when served in the new tiny rock crystal ramekins; then, too, the salad marinates better in the dressing and so acquires a finer flavor. If one does not possess the ramekins, these fruit concoctions should be placed on beds of crisp lettuce, romaine or chicory leaves.

FRUIT SALADS

One salad prepared from oranges is especially delicious. Remove all pith and cut the pieces of pulp in natural divisions. Sprinkle these with a little chopped tarragon and chervil, add a dessertspoonful of olive oil, an equal proportion of brandy and just a pinch of sugar. This must be served very cold; in fact, "very cold" is the proper condition for every salad. So many times a dish is unpalatable because it is lukewarm; therefore the hostess who would have a perfect table should see that hot dishes are hot and cold ones, cold.

Grape fruit sprinkled with diced pineapple and the not too finely chopped meats of blanched pecans is another excellent combination. The dressing for this consists of three tablespoonfuls of olive oil mixed with one of lemon juice, and this seasoned with just a little cayenne pepper, salt and a mere particle of sugar.

Hot-house grapes are always a successful part of any menu, and may be used in salad in this way: Take, in equal measure, shredded pineapple, diced celery and freshly blanched and diced Brazil nuts; allow to each service five seeded hot-house grapes which have been marinated in Tokay, and serve with mayonnaise or French dressing.

The strawberries that are now being sent up from the south can be introduced in this salad. Cut in small pieces one pound of strawberries, one pineapple, one orange and one pound each of maraschino cherries and English walnuts, and soak all in four large tablespoonfuls of sherry. Before serving, pour over the fruit the following dressing: Melt butter the size of a small egg in a double-boiler, add one-half cup of granulated sugar which has been dissolved in the juices of one large orange and one-half a lemon, then add the yolks of three eggs, beaten very light, and cook to a smooth paste. When cold and ready to serve, thin the dressing with one-half pint of whipped cream.

DRESSINGS AND SAUCES

The dressing of fruit salad is always a matter of importance. One that is quite new and most satisfactory is a mixture, in equal measure, of grape fruit juice and strained honey, seasoned with salt and paprika. Add to it sufficient grated orange peel to flavor.

A not so easily prepared dressing is made of a teaspoonful each of salt and mustard, one tablespoonful of flour and one-and-a-half teaspoonfuls of sugar, to which are added a teaspoonful of butter, the yolk of an uncooked egg and three-fourths of a teacupful of grape fruit juice; this must all be cooked in a double boiler till thick. After the ingredients are cool, add the white of the egg, beaten stiff, or else one-fourth pint of stiffly whipped cream. Season the dressing with paprika.

With the roast, particularly with spring lamb, a new sauce may be introduced. An Austrian sauce that will prove a novelty at the American dinner is simply made by melting currant jelly and mixing with it a little mustard—in proportion, about one even teaspoonful to the ordinary size glass of jelly.

Another simple and unusual sauce for lamb is made by putting fresh chopped mint in hot water to draw out the flavor. Then add just enough orange marmalade to form a thick gravy and serve at the same temperature as mint sauce.

FRUIT IN DESSERTS

That delicious old-fashioned dainty, a fruit sillibub, should appear more often in present-day menus. To make it, whip a pint of heavy cream very stiff and into this fold the thoroughly whipped whites of three eggs and a half cupful of maraschino cherries cut into small pieces; add a teaspoonful of orange juice and pulverized sugar to sweeten, toss up lightly and serve in a glass. The correct cake to accompany it is a simple angel cake.

Of late years charlotte russe has been socially scorned, but made in the following way it is more than acceptable. Press through a sieve enough banana pulp to fill a cup, add two teaspoonfuls of lemon juice and one-fourth of a cupful of powdered sugar; this must be whipped until very light. Then fold in a half pint of whipped cream; chill thoroughly and serve in a cake-lined glass.

A jelly dessert suitable for luncheon or dinner, and one which will appeal to men, is made in this fashion: Line a fluted jelly mold (one which has a pipe in the center) with a layer of wine jelly; when this has slightly stiffened, decorate the bottom with halves of glacé cherries and split and seeded hot-house grapes. Cover this with a layer of jelly, and when nearly set, put in a layer of fruit—tangerine sections with the skin and seeds removed, or other fruit—and more grapes. Cover each layer of fruit with jelly until the mold is quite filled, then place in crushed ice. After the jelly is turned out on a chilled platter, fill the center with stiffly whipped cream, flavored with the same wine as the jelly.

THE SPRING TABLE

For the spring luncheon or dinner table, flowers should have careful consideration as to color, for some of the spring flowers are so riotously gaudy that they cannot be used in profusion. Dark red tulips, for instance, should not appear on the dinner table, as they usually light up poorly; but a few brilliant tulips in a Delft bowl look charming at breakfast or luncheon.

Sand as a means of holding the posies properly in a bowl has been superseded by the pretty Japanese green-bronze or lead weights, made in turtle form or in rounds; into these the flower stems are thrust and the blooms upheld. The perforations enable the flowers to drink all the water they need and so keep fresh a longer time than in the former way.

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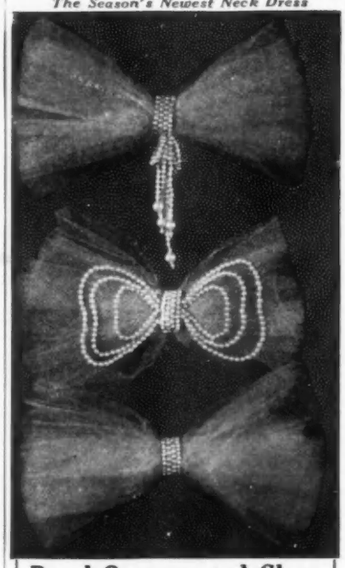

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FASHIONS *and* FASHIONABLES ON THE RIVIERA

(*Continued from page 22*)

top of the lace flounce; on each side it reached to the frill of the under-skirt, where it was drawn together under a knot of yellow ribbon. The black satin belt was cleverly adjusted to show a yellow lining, and the wide band that separated the lace bertha and the transparent guimpe was also of black satin.

A UNIQUE TRAIN

A Redfern gown that shows extraordinary grace of draperies and hints at a return of several old-time modes is shown in the sketch on page 22. The underdress of pearly white silk, extremely soft and woven in quite a new surface, measures several yards in width. This extreme fullness at the edge only, is gained after the old manner by using a circular flounce sewed to the sheath underdress at the knees. The same lovely silk composes the chemisette, which is gathered into a round neckline, and also the under-sleeves that reach several inches below the over-sleeves of the same shape. Small black buttons trim these little cuffs; this note of black is repeated in the narrow double lines of silk that outline the draperies and in the ornament that clasps the surplice folds of the corsage. The charming drapery of the brocaded crêpe de Chine over-dress, a lovely shade of *pain brûlé*, is accomplished by means of one breadth of the crêpe which winds closely about the figure, is slightly draped over the hips and drops at the back in a long pointed train. This train, of softest, unlined silk, is sometimes held after the manner of a scarf. The small drawing on page 22 shows it passed gracefully across the front in a few loose folds to the back, where it hooks invisibly on one hip, then falls to the bottom of what thus becomes a short-skirted gown.

A BEAUTIFUL AMERICAN

A beautiful American woman here is exciting considerable attention as much by her marvelous gowns as by her unusual beauty. She is tall and slender with blue eyes and quantities of dark hair lightly touched with white, so that it has the effect of being powdered. The first time I saw her was at the Casino, where she drew many admiring glances as she stood chatting to her friends or strolled through the crowded corridors. Her gown of silver-embroidered, old-blue brocade, apparently made all in one piece, draped gracefully from bust to hem and closed at one side of the front, where it was pulled into a few puckers under a silver ornament. Below this top closing the breadths fell apart to show a transparent under-dress of blue and silver bead embroidery. At this side the under-dress was shortened a little so that every step showed her blue and silver brocaded slippers. At the back, the new fullness was gained by a deep, loose fold, like that of an Arab's burnous, that fell about to the knees. In her dark hair she wore a Greek tiara made of two rows of fine diamonds set in platinum and separated by larger diamonds, square-shaped but posed cornerwise. Even the small stones that composed the two rows were square-shaped —a novelty in itself.

The next evening I saw her in the little smoking room of the *Circle des Etrangers;* she was gowned all in white and wore a large hat of transparent black tulle on the marquise model. Its dents and points were strongly accented, but it had no trimming; not even a hat pin was allowed to appear on the lustrous black surface of the tulle. Her gown was of white satin and white marquisette. The satin shaped the underdress. A front closing, reaching from skirt-hem to the top of the bust, was simulated by large, white satin-covered buttons and heavy cord buttonholes. Over this the marquisette tunic was draped into full flat panniers, which fell quite low. They were held in place by wide, white satin ribbons. The back breadth fell straight and full. Over the tight satin sleeves, which pointed over her hands, the draperies of the soft marquisette corsage were arranged to form short sleeves.

LITTLE MODES IN SKIRTS AND HATS

It will be seen from the frequent references to hats composed entirely of black tulle how firmly exclusive women have adopted them at this moment. When trimmed at all, it is with a white Paradise feather, now preferred to anything else. Its grace softens the rather aggressive yet smart outline of this favorite hat better than the up-standing aigrette.

The burnous drapery is a favorite manner of adjusting fullness at the back of a skirt, and in the pleasing softness of the new materials it is extremely graceful. Another method of adjusting the full back breadth is by shirring the top into a six-inch space, leaving a little heading. This several couturiers are doing on tailored silk costumes.

One of the new summer gowns shows a width of three yards at the hem. It is of transparent white marquisette, a material peculiarly suited to the trimming of the inch-wide tucks that adorn and also weight the skirt. Lovely white and blue striped stuff shapes a pointed over-skirt and an old-fashioned "peasant" bodice held over the shoulders of the white corsage by straps. So far this is rather "mussy" in effect, but the charming coat of the striped material more than redeems it from that. This is half-long in the back, and the stripes are unbroken by any seams except those under the arms, which scarcely show, as the whole effect of the coat is straight. From the middle of the back it rounds directly to the bust, fastening there by one button. The neck and the three-quarter sleeves are trimmed with white mull plaitings.

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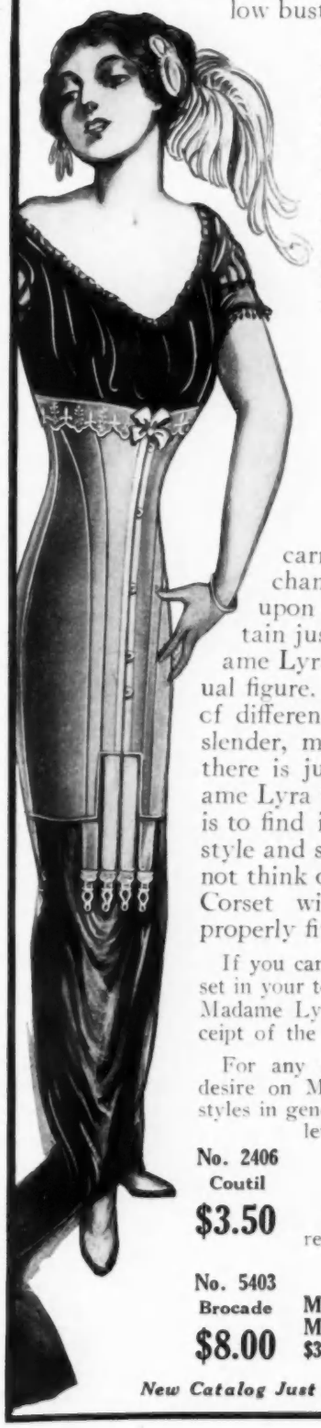

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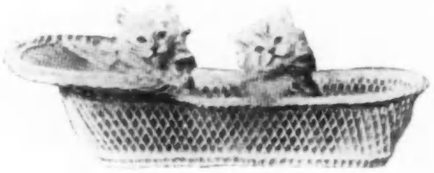

In a luxurious basket these two kitties began the first of their nine lives

WITH the increasing popularity of the toy dog it might seem as if Mistress Pussy was being ousted from her quondam position as household pet, but judging by the number of cat-farms now in existence, especially in the vicinity of New York, this privileged inmate of the home is still greatly in demand.

The long-haired Persian, which today is the same as the Angora, is much favored, and the intelligent Royal Siamese, with its short, velvety fur, shares this popularity. But, whatever the breed, every cat requires considerable attention and training. It is very easy to teach a kitten to be cleanly by exercising close vigilance at first and providing a shallow box or pan half-filled with ashes or sawdust. This must be emptied daily, as otherwise the cat's naturally cleanly instinct will resent the neglect and it will fall into untidy habits. Until it has been trained, a simple bed can be made of a flat cardboard box, filled with pieces of tissue paper. Cats are very fond of lying on paper, and finely torn scraps of thin paper make very good mattresses. But care must be used to change this bed when it becomes soiled or matted down.

An aristocratic Persian, mistress of all she surveys

WHEN AND WHAT TO FEED A CAT

The theory that it is wrong to give kittens meat has long since been exploded. The cat-fanciers give raw scraped beef once a day at the age of six weeks, and at the age of six months twice a day. Evaporated or sterilized milk should be given twice a day, but never under any circumstances should they be allowed cow's milk. If cream is given, it should be diluted with lime water and hot water. Always provide plenty of fresh water to drink, and change it twice a day. Shredded fish mixed with a cereal or with a raw egg can be fed them once a day. Older cats should have fewer meals if they have no chance to exercise in the open, but with little kittens this makes no difference. An exception is made with a mother cat if she has nursing kittens; then she should have four meals a day and all the milk she can drink. Raw liver is apt to cause tape worms and is too much of an excitant to the intestines. On the other hand, thoroughly boiled liver has no nourishment. It should be allowed to come to a boil in order to retain its nourishment and have a laxative effect. It should then be cut up fine and given only sparingly.

Coarse grass, the umbrella plant, catnip or growing oats (a little may be grown in a box or pan of earth) are the cat's life-preservers, and one of these is as essential as pure drinking water to its well-being. Toward spring, when a town-raised cat is growing languid and longs for the open and the fresh green, buy a square foot of grass sod, place it on an old tin tray, so it may be easily watered, and the cat will eagerly appropriate it for his own. How he will chew the grass, will lie on it, jump on it, roll on it, dig in it, sleep on it! He will use it up in a week's time, and then you will have to buy him a fresh square foot.

Never give them small chicken bones, which may splinter and catch in the throat; give them large bones on which they can gnaw. These act as the cats' dentists and help to keep them in good condition. At the second teething period, between the age of three and seven months, the Persians are difficult to raise, and the old teeth often remain while the new ones are coming in. Large bones are a necessity at this time, for the chewing on them not only aids the

(*Continued on page* 116)

Her feline majesty is a most self-respecting animal

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All who are interested in the advertising of electric pleasure vehicles recognize this fact. Take any well-known publication of but a short twelvemonth ago; look at the illustrations of electric cars displayed in it. You'll see an absolute uniformity of high-hung bodies, with their attendant awkwardness of construction and style.

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The Hupp-Yeats, then, became immediately the car of fashion. Other makers who came to criticize saw the trend of public opinion, and remained to copy.

So, today, electric-car makers everywhere are adopting, so far as possible, the construction features made famous by the Hupp-Yeats. A comparison of their output today with that of a year ago will readily demonstrate this.

But it is well to remember that many of the best features of this design are exclusive to the Hupp-Yeats and are protected by letters-patent.

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Gage Brothers & Co.—Chicago

THE CARE OF THOROUGHBRED CATS

(*Continued from page* 114)

new teeth to come in but the old ones to come out. Kittens often have convulsions at this period, and in those cases homeopathic remedies are useful and effective.

ILLS CATS ARE HEIR TO

Kittens change their coats between the ages of two and eight months, and are subject at that period to worms. Then of course attention must be constantly given to the action of the bowels, and pure olive oil should be frequently administered.

Never box a cat on the ears, for these organs are very delicate and sensitive and many cats have ear-canker. Ear difficulties are productive of more serious troubles, and so it is necessary that the outer ears be kept clear and clean. This can be done with a little piece of absorbent cotton and boracic acid.

Gastritis is the most common illness of cats, but they are often troubled with skin diseases, colds, sore throats and pneumonia. It is a common theory that diphtheria can be carried from a cat to a human being. This is an error, for it is not possible to transmit cat-germs.

FELINE INTELLIGENCE

Growing kittens are like babies; they must not be handled too much and they must be allowed to sleep all they are inclined to. They are very timid and should not be frightened or teased; they should be treated very carefully, so that their tendency to fear is overcome and their love and confidence won. In fact, the more they can be treated like human beings the better. It is wonderful what they can be taught in that case: to retrieve, to sit up and beg, to go on a leash, to jump through a hoop, to give the paw, and so on. Nor is the hunting instinct bred out of them, for mature Persians often become great hunters.

THE TOILET OF MISTRESS PUSSY

The greatest evil that menaces a cat is its own toilet. This animal is very clean in its habits, and very vain, and nature should be assisted. Cats should seldom, if ever, be washed, especially the long-haired ones. Being naturally clean, the Persians continually lick themselves, and so are apt to swallow a great deal of fur. This forms what is called "fur balls" in the stomach; these are very dangerous and hard to get rid of. When this happens, small doses of olive oil should be given frequently. Should a cat, on the other hand, neglect to wash itself for any reason, rub a little butter on its fur. It will invariably then proceed to lick itself.

The coat should be thoroughly brushed and combed every day, in order to remove the old and to preserve the new fur. An ordinary hair brush with stiff bristles and a comb especially made for this purpose are best. A prepared English powder should be rubbed in twice a week to clean the fur and absorb the oil and render it dry and fluffy. The ruff should be brushed up and not down.

It is not wise to cut the claws, unless the cat is old and the claw is in-growing. Although it is annoying and disastrous when the cat sharpens his claws on one's favorite tapestry or armchair, do not whip him, as he is only following his nature. Provide a log of wood, two or three feet long, set it on end in some corner and train the cat to sharpen his claws upon it. This will save the cat's disposition as well as your own.

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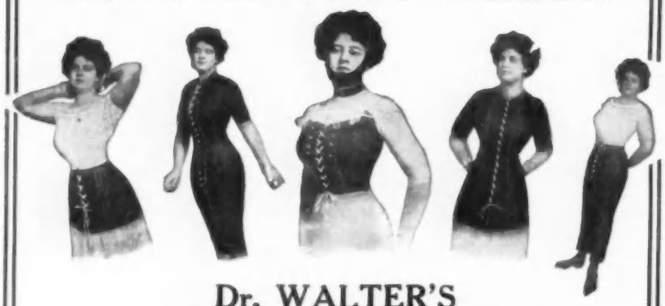

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HOW TO READ SHAKESPEARE

"MACBETH" is perhaps the tragedy to take next in sequence after "Othello" and "Romeo and Juliet." "Hamlet" is felt by most persons to be of far wider human appeal, but it is also more complicated, difficult and problematical. "Lear," as a highly poetical tragedy depending for its interest mainly upon the vagaries of a half-mad old king, may well be postponed till the reader is at home with Shakespeare's style and method. "Macbeth" has given rise to several theories as to the intent of the poet, but the play is really far less difficult than either "Hamlet" or "Lear."

A PLAY OF TWO CHARACTERS

The beginner may accept tentatively the theory that *Macbeth* is a man of normal moral instinct and practice, suddenly tempted by the promises of supernatural powers and urged on by an ambitious wife, his superior in energy, will and courage to a crime antipathetic to his nature. Throughout the play interest is concentrated upon these two, and few readers are likely to obtain a very lively impression of other characters. This is hardly true of any other of the great Shakespearian tragedies. At least five characters live clearly for us in "Othello," and as many in "Romeo and Juliet." For most readers, *Duncan, Banquo, Macduff, Donalbain* and the rest are little more than sketchy outlines, though each bears somewhere the poet's mark of truth. This is true also of the minor characters; the drunken *Porter* is a reminiscence of the old Vice in the miracle and mystery plays, while the *Sergeant*, with his bombastic announcement of news to *Duncan*, is really a little absurd.

After the opening scene which prepares us for the witches' communication to *Macbeth*, it is this same *Sergeant* who seems to regard *Malcolm's* invitation to tell his story to the king as the opportunity of his life. He is unable to speak save in magniloquent figures, and *Duncan* gets the news out of him by dint of patient listening and repeated inquiries. That Shakespeare intended all this to be taken seriously appears from *Duncan's* compliment to the eloquent speaker when he pauses, out of breath, and begs surgery for his wounds. Thick and thin admirers of Shakespeare may accept *Sergeant* without grumbling, but most readers will be glad when he ceases speaking, and on the actual stage he is apt to be almost insufferable. Perhaps Shakespeare made him eloquent with the notion that the presence of the king required that everybody be keyed up to the royal pitch.

WITCHES THAT ARE STILL REAL

Shakespeare's witches do not appear ridiculous even to the skeptical modern reader. We accept them without question and find them self-consistent. The scene on the heath between these uncanny folk and *Macbeth* and *Banquo* is truly impressive. Its dramatic significance lies in the fact that it paves the way for the career of crime upon which *Macbeth* is presently to enter, and it helps to fit *Banquo* into his place in the action. The poetry of this scene is condensed and beautiful. *Banquo's* inquiry of the weird sisters,

"If you can look into the seeds of time,
And say which grain will grow and which will not,"

makes a singularly powerful appeal to the imagination. Again, as the witches vanish, *Banquo* in deepest awe exclaims:

"The earth hath bubbles, as the water has,
And these are of them."

What a vivid impression of the way in which the supernatural creatures faded into nothingness before the astonished eyes of the two human questioners is conveyed by *Macbeth's* answer to *Banquo's* query as to whither they have gone:

"Into the air, and what seem'd corporal melted
As breath into the wind."

THE FIRST GREAT SCENE

Scene V of Act I is the first great scene of the play. Here we learn from *Lady Macbeth* much of her own character and her estimate of *Macbeth*. The poetry of this scene is rich and elevated, and in passages, nobly, majestically musical. Into a speech of four words by *Macbeth* is concentrated a significance seldom embodied in so brief an utterance. *Macbeth* as we may suppose, with an air of studied indifference, has told his wife that *Duncan* comes to the castle that night, and to the inquiry, "And when goes hence?" given with significant stress and glance, he answers in the fateful and self-revealing words, so subtly implicative of his dimly conceived design:

"To-morrow, as he purposes."

To this sentence of doubtfully sinister import, *Lady Macbeth*, she of the firm purpose and definite intention, answers, with the clinching words:

"O! never
Shall sun that morrow see."

From that moment onward *Lady Macbeth* commands the situation. In Scene VII she leaves the banquet hall, which *Macbeth* has previously left, to stiffen his weakening purpose, and the end of the scene, which closes the act, finds *Macbeth* definitely determined upon the murder of *Duncan*.

THE FAMOUS "KNOCKING" SCENE

Act II opens with *Banquo* awake at night and wrestling with ambitious and criminal thoughts. He and *Macbeth* part with conventional good nights, and then the latter, wrought to a sort of poetic frenzy by imaginative anticipation of his deed, addresses his famous speech to the air-drawn dagger of his heated fancy.

Scene II of this act is the greatest of the play. DeQuincey has written a sound and acute criticism of the scene and of the *Porter's* ribaldry in the immediately subsequent scene. As DeQuincey says, the attentive reader has the sense of being shut up with the crime. He, the innocent and helpless spectator, shares with the guilty man and his more guilty wife the isolation of that awful night. In the huge castle, filled with sleeping men and women, the conspirators are awake and about their murderous business. We hear *Lady Macbeth's* dreadful soliloquy as she awaits the return of her husband from his bloody errand, then the call of the invisible *Macbeth*, fresh from his murder, on the landing of the stairs, and at length he enters the apartment of the waiting wife. The effect of silence, isolation and guilt conveyed by their almost monosyllabic exchange of address is a marvel of dramatic skill.

Macbeth is now crushed with the horror of his deed. His poetic invocation to sleep in the dialogue with his

(*Continued on page* 120)

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HOW TO READ SHAKESPEARE

(*Continued from page* 118)

wife has been criticised as undramatic, but it seems in entire keeping with the emotional and imaginative man *Macbeth* has already shown himself. The terrible wife goes to the scene of the murder to return the daggers, and at the instant of her exit there begins the knocking at the gate which brings the reader out of his isolation in the company of the guilty pair, and back to the world of ordinary human interests.

Coleridge holds that the *Porter's* coarse humor in the opening of the next scene cannot be Shakespeare's work, but later critics find no difficulty in accepting it as such, and their judgment seems sound. The ribaldry of the drunken servant comes as a foil to the scene of horror through which the reader has so recently passed, and something nearly equivalent to this vulgar realism was dramatically proper and necessary to the purpose of the author.

The next great scene is the fourth of Act II. Here we have *Macbeth* again displayed to us as yielding to the horror inspired in his breast by new crimes, and staggered by the apparition of the murdered *Banquo*. He, but no one else, sees the ghost occupying the chair at table left vacant for the *King*. As in other scenes of deep emotion, *Macbeth's* speeches now are enriched with an intense and eloquent poetry. Except for the stage directions for the entrance and exit of the ghost, the reader might assume that, like the air-drawn dagger, it was the creation of *Macbeth's* imagination. In this great scene *Lady Macbeth* is not only the perfect mistress of herself, but the support and defense of her overwrought husband. For dramatic interests the scene deserves to stand with the best that Shakespeare has written.

The supernatural scenes near the end of Act III and in the opening of Act IV with their incantations in octosyllabic rhyme and their list of uncanny ingredients cast into the hell-broth of the caldron, have a weird fascination. Some of the scenes in Act IV, necessary to the carrying on of the action, suffer by comparison with earlier great scenes, and the compliment to James I upon his power to cure scrofula by the royal touch, is undramatically dragged in to the injury of Scene III.

THE INSANITY OF LADY MACBETH

Act V opens with the mental illness of *Lady Macbeth* who has at length succumbed to the life of crime and horror that she and her husband lead. It is now *Macbeth's* turn to play the part of the stronger personality, for he has the physique and the nervous organism of a man still comparatively young and in sound health. The moral of the play lies here. Up to this time *Lady Macbeth* has betrayed no sign of disturbance. She has looked her guilt in the face without a shudder, and has urged her husband along his course of reckless crime with no sign of hesitation. Now, however, her conscience is awake, and she suffers tortures greater even than those of *Macbeth* in the earlier scenes. He meanwhile has become hardened and blunted in crime, and from this time onward he gives no hint of repentance, though his eloquent soliloquy in Scene V when *Lady Macbeth's* death is announced, shows how little happiness all his evil deeds have brought him. He continues to the end eloquently poetic in his long passion. It must be owned that the fighting with which the play closes is somewhat foreign to the taste of modern playgoers.

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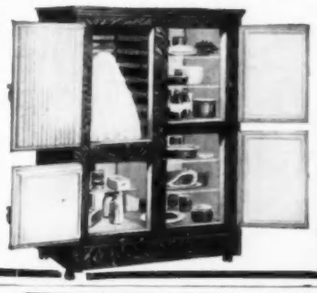

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Correct styles for street and evening wear. Our complete stock enables us to fit you perfectly. Mail orders given most careful and immediate attention. Write for catalogue number 2.

The New Chiffon Waists

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HOW TO READ SHAKESPEARE

(Continued from page 118)

wife has been criticised as undramatic, but it seems in entire keeping with the emotional and imaginative man *Macbeth* has already shown himself. The terrible wife goes to the scene of the murder to return the daggers, and at the instant of her exit there begins the knocking at the gate which brings the reader out of his isolation in the company of the guilty pair, and back to the world of ordinary human interests.

Coleridge holds that the *Porter's* coarse humor in the opening of the next scene cannot be Shakespeare's work, but later critics find no difficulty in accepting it as such, and their judgment seems sound. The ribaldry of the drunken servant comes as a foil to the scene of horror through which the reader has so recently passed, and something nearly equivalent to this vulgar realism was dramatically proper and necessary to the purpose of the author.

The next great scene is the fourth of Act II. Here we have *Macbeth* again displayed to us as yielding to the horror inspired in his breast by new crimes, and staggered by the apparition of the murdered *Banquo*. He, but no one else, sees the ghost occupying the chair at table left vacant for the *King*. As in other scenes of deep emotion, *Macbeth's* speeches now are enriched with an intense and eloquent poetry. Except for the stage directions for the entrance and exit of the ghost, the reader might assume that, like the air-drawn dagger, it was the creation of *Macbeth's* imagination. In this great scene *Lady Macbeth* is not only the perfect mistress of herself, but the support and defense of her overwrought husband. For dramatic interests the scene deserves to stand with the best that Shakespeare has written.

The supernatural scenes near the end of Act III and in the opening of Act IV with their incantations in octosyllabic rhyme and their list of uncanny ingredients cast into the hell-broth of the caldron, have a weird fascination. Some of the scenes in Act IV, necessary to the carrying on of the action, suffer by comparison with earlier great scenes, and the compliment to James I upon his power to cure scrofula by the royal touch, is undramatically dragged in to the injury of Scene III.

THE INSANITY OF LADY MACBETH

Act V opens with the mental illness of *Lady Macbeth* who has at length succumbed to the life of crime and horror that she and her husband lead. It is now *Macbeth's* turn to play the part of the stronger personality, for he has the physique and the nervous organism of a man still comparatively young and in sound health. The moral of the play lies here. Up to this time *Lady Macbeth* has betrayed no sign of disturbance. She has looked her guilt in the face without a shudder, and has urged her husband along his course of reckless crime with no sign of hesitation. Now, however, her conscience is awake, and she suffers tortures greater even than those of *Macbeth* in the earlier scenes. He meanwhile has become hardened and blunted in crime, and from this time onward he gives no hint of repentance, though his eloquent soliloquy in Scene V when *Lady Macbeth's* death is announced, shows how little happiness all his evil deeds have brought him. He continues to the end eloquently poetic in his long passion. It must be owned that the fighting with which the play closes is somewhat foreign to the taste of modern playgoers.

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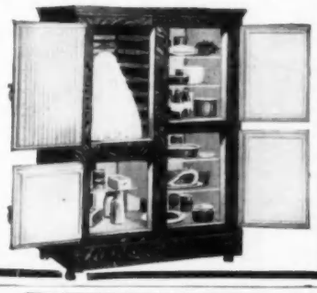

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Machine finished - -	*$5.00*	*$6.00*
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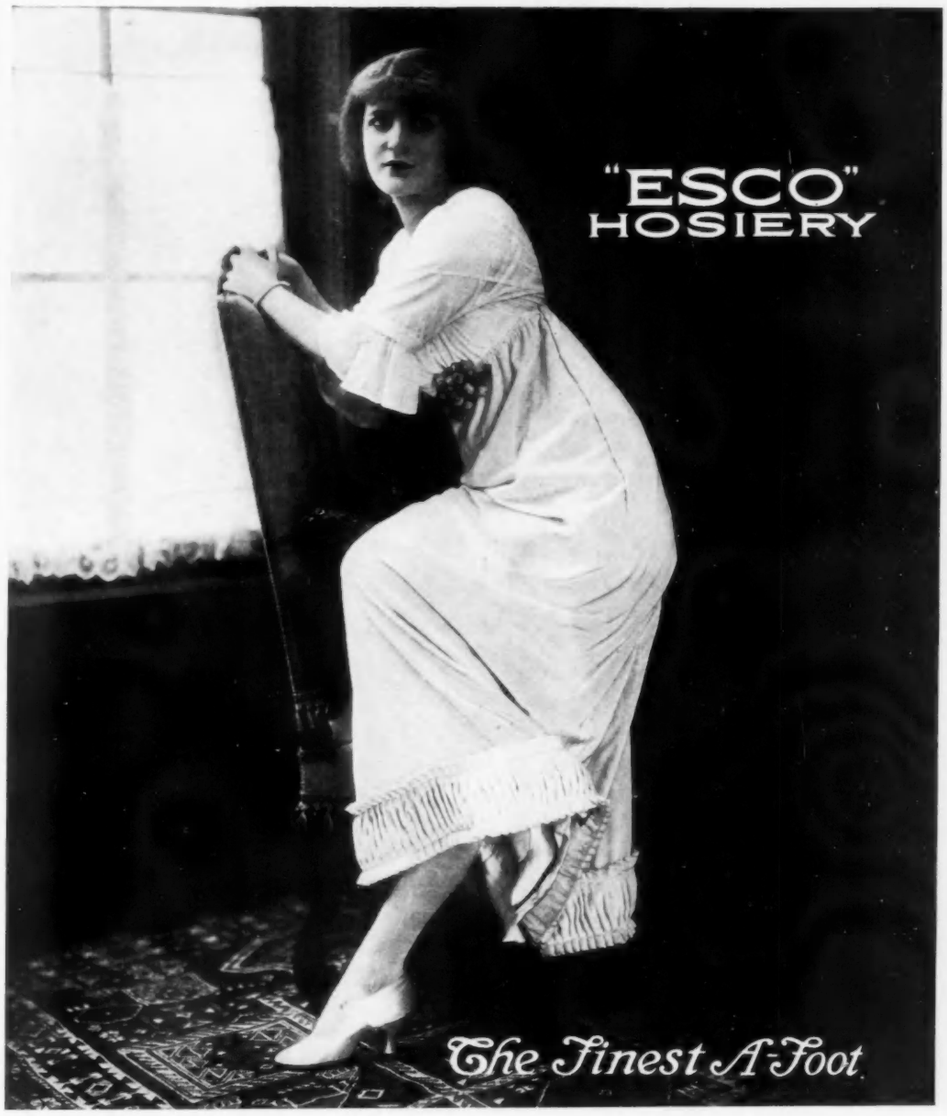

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Sincerely yours, (Signed) ADELE BLOOD, Leading lady in "Everywoman."

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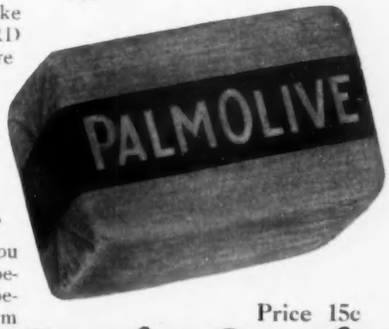

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